

WECKHERLIN'S ECLOGUES OF THE SEASONS

by

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I. INTRODUCTION.

»Tu giongi a tempo«. These words from a sonnet by an obscure Italian poet, Signor Angelo Trono, dedicated »al Signor Giorgio Rodolfo Weckherlino, Segretario Interprete di Sua Ser.^{ma} Alt.^a di Wirtemberg etc. Eccellentiss. Poeta« and affixed to the 1619 edition of Weckherlin's »Oden und Gesänge«, seem to have been a true prophecy of the future. The lack of appreciation of Weckherlin's literary work in Germany during his lifetime may perhaps be partly explained by his prolonged residence in a foreign country, England, but probably chiefly by the great popularity of Opitz and the »Fruchtbringende Gesellschaft«, which all but eclipsed other lights. After Weckherlin's death, his work remained almost completely forgotten until nearly the end of the eighteenth century. The revival of interest in him at that time was due largely to Herder. Since then there have arisen from time to time champions of this Swabian poet who maintain that Weckherlin certainly surpassed Opitz in genius ¹, if not in precision of style and assiduity of application to his art and that it is Weckherlin after all and not Opitz who may claim the priority in having introduced the Renaissance style into Germany ².

By virtue of his early education and environment, Georg Rudolph Weckherlin was singularly fitted for this task. Born in Stuttgart Sept. 15, 1584, he entered the University of Tübingen in 1601. In 1604 he travelled in Saxony, visiting Leipzig, Halle, Wittenberg, Magdeburg, Heidelberg and thence returning again to Tübingen. In March 1606 he was at Mömpelgart. Of this Ernst Höpfner says ³: — »Es darf nicht unbemerkt bleiben, daß Herzog Friedrich (von Württemberg) 1598 an diesem

¹ C. P. Conz: Nachrichten von dem Leben und den Schriften Rudolph Weckherlins 1803, page 59.

² G. A. Andreen: Studies in the Idyl in German Literature 1902, page 23.

³ Reformbestrebungen auf dem Gebiete des XVI. und XVII. Jahrhunderts 1866, page 31.

Orte (Mömpelgart) ein Collegium eben darum eröffnete, weil die Stadt »eine solche Gelegenheit hat, daß ein Deutscher daselbst die französische und ein Franzos die deutsche Sprache wohl ergreifen und lernen kann« und es ist ebensowenig zu vergessen, daß am Hofe des Fürsten, dem Mümpelgart gehörte, der erste bedeutende Dichter auftrat, der mit Entschiedenheit neue Wege einschlug, und daß wir diesen Dichter selbst (Weckherlin) 1606 in Mümpelgart finden.« »From this same centre of culture came the first German translation of »Les Bergeries de Juliette« of Nicolas de Montreux (1595) and »Asträa« of Honoré d'Urfé (1619). In 1606 Weckherlin went to France where he spent about eighteen months, the most of this time probably in Paris. It was perhaps after this that he journeyed to England where he seems to have remained about three years⁴. Conz says⁵: — »Seine Reisen hatten einen vorteilhaften Einfluß auf die Bildung seines Geistes. Er wurde dadurch genauer mit der ausländischen Literatur bekannt. So wie er mit den Alten vertraut war, so suchte er sich auch den Geist der neuern Dichter anzueignen.« He was undoubtedly well versed in Latin, French, Italian and English language and literature⁶. In 1618 and 1619 his »Oden und Gesänge« were published at Stuttgart. Before this time he had been known for the most part by occasional poetry, written principally in the service of the Württemberg court and distinguished by elegant conceits. Between 1622 and 1624 he left Württemberg for England where he remained until his death, probably 1653. Not until late in life did he publish the two volumes of poems, 1641 and 1648, upon which his fame rests.

Herder says of Weckherlin's poetical work⁷: — »Und in der Tat zeigen seine Gedichte, daß er nicht nur mit allen gebildeten Sprachen Europas und mit den berühmtesten, trefflichsten Menschen seiner Zeit, sondern auch mit dem großen und feineren Weltlauf einheimisch und innig bekannt gewesen. Seine Gedichte atmen den Geist der großen Welt; sie sind voll sinnreicher, artigen Wendungen bis auf die damals viel geltenden Concetti der Italiener. Die englische Sprache scheint ihm seine zweite

⁴ Conz: Nachrichten von dem Leben und den Schriften Rudolph Weckherlins, page 21 ff.

⁵ Ibid., page 31.

⁶ Ibid., page 41.

⁷ Herder: Werke, ed. Suphan, Vol. 16, page 245.

Muttersprache geworden zu sein; ihr eifern seine Gedichte in Ansehung des Dranges der Worte bis zum Ueberladenen nach; sie sind voll Anglicismen. Außer englischen hat er aber auch griechische, lateinische, italienische Stücke, alle jedoch in eigner Art nachgebildet.«

The six »Eklogen oder Hürtengedichte« must undoubtedly be ranked highest among Weckherlin's poems, notwithstanding they have not received so much attention from critics as the less original »Oden und Gesänge«. Conz, who was indeed acquainted with only the first of the six eclogues, has characterized it as possessing »eine ungemeine Zartheit des Gefühles, Anmuth der Bilder, auch immer beabsichtigte Musik des Sylbenmaßes und der Wortfügung«⁸. Andreen says: — »Among Weckherlin's best works are his six shepherd-poems or eclogues, published in 1648. These show, especially in form, the influence of Opitz; but as idyllic literature they are superior to anything Opitz ever wrote; in fact, they surpass any pastoral poetry written in Germany during the seventeenth century. They suffer, to be sure, from the ordinary faults of the allegorical pastoral; with its conceits and trifling sentiment. Yet by introducing into these idyls himself (under the name of Philidor) and his wife (under the name of Myrta), to whom he was exceedingly devoted, he has infused into some of his poetry a glow and affection, and hence a genuineness, that we miss in other pastoral poetry of this period«⁹.

This criticism is in the main just, although Weckherlin's eclogues can hardly be said to show the influence of Opitz in form, unless by some stretch of the imagination one conceives of Weckherlin as deriving his Alexandrines from Opitz' prose of the »Schäfferey der Nymfen Hercynie«, the musical flow of his lyrics from Opitz' more formally correct sonnets. As idyllic literature they are undoubtedly superior to anything Opitz ever wrote and this by virtue of that very genuineness which Andreen commends. The fact can not be sufficiently emphasized that Weckherlin was not a follower of the school of Opitz, but distinguished himself by his utter independence of the theories of the Silesian school. He stood alone in his endeavors. Perhaps

⁸ C. P. Conz: Nachrichten von dem Leben und den Schriften Rudolph Weckherlins, page 89.

⁹ G. A. Andreen: Studies in the Idyl in German Literature, page 23.

this is one of the circumstances which give his eclogues that flavor of originality, so refreshing in its contrast with the over-worked models prevalent in Italian, French, English and in later German literature. These eclogues are based upon observation of nature, not upon the learning of the schools and for that reason, though written in a minor key, they make an appeal to the lover of nature as no previous pastoral eclogue since Theocritus can do.

II. DEFINITION OF THE PASTORAL IDYLL.

There has been much controversy over a definition of the field and limits of the pastoral. H. Oskar Sommer has outlined its scope thus ¹: — »Die eigentliche Aufgabe dieser Dichtung ist es daher, ungekünstelt und so treu als möglich das anmutige, einfache Leben der Hirten zu beschreiben; was den Hirten bewegt, was seine Freude, was seinen Schmerz erregt, alles was er denkt, spricht und tut, soll in dem Hirtengedicht zum Ausdruck gebracht werden, und weil mit dem Leben des Hirten die Stätte, auf welcher sich dasselbe abspielt, innig verwachsen ist, so gehört auch die Beschreibung des Landes und der Natur notwendigerweise in das Hirtengedicht.«

Perhaps the best treatment of the type of pastoral employed by Weckherlin is found in an article, »A Definition of the Pastoral Idyll« by Martha Hale Shackford ². She objects to the term eclogue for pastoral poetry since it is used to denote the work of Vergil and his imitators, »idylls in a debased form, in which strict artistic unity is violated ³. Veiled references to historical conditions, personal gratitude, eulogy, in the Vergilian pastorals, detract from high artistic merit, and make the poems of dual interest and of dual purpose. Vergil's eclogues are like those old

¹ H. Oskar Sommer: Erster Versuch über die englische Hirtendichtung 1888, page 10.

² Publications of the Modern Language Association of America, Vol. XIX, 1904.

³ Ibid., page 588.

Roman mosaics representing a scene in Paradise, where in one corner is the prostrate figure of the donor. In later literature we find eclogues following the Vergilian model, eclogues where various subjects are treated under pastoral guise. There are allegories, political, social, theological; there are panegyrics of princes and of poets; there are satires and invectives, all in the form of pastoral eclogues, with pastoral names and pastoral imagery.«

She defines the simple idyll as the kind of writing whose business is to make us in love with life. It catches in a golden amber life as we would have it, crystallizing for us some fleeting moment of supreme content. The pastoral idyll embodies this mood reflected in a pastoral landscape. It gives »a dramatic presentation of some characteristic scene in the joyous life of herdsmen«, without possessing the action or unity of movement of the true drama. »The subject appeals to the eye and to the ear, not to the intellect and the will; the emphasis is placed, not upon event and circumstance, but upon emotion and appreciation. The descriptions of nature, the stories of love, the delight in songs inconsequent and intensely emotional are all part of a lyric mood . . . Moreover, the actors lack characterization. Each one must possess conventional traits: he must be sensitive to the beauty of the world, he must have ardent affections, he must feel a certain comradeship with his herd, and most of all, he must have the supreme gift of song. Uniting in composite fashion the elements of two generic divisions, the pastoral idyll cannot be placed in one category or the other, but must be defined, in general, as lyric in intention and dramatic in execution. The pastoral idyll is brief, slight, but haunting. It has an immortality that does not need justification nor persuasive exposition, for it catches at some eternal yearning in the heart of man, and gives him for a moment the picture of content«⁴.

In general one thinks of the eclogue or pastoral poem as being transmitted in direct line of succession from Theocritus, Moschus, Bion, through Vergil, Calpurnius, Nemesianus, Petrarch, Boccaccio, Mantuan, Sannazaro, until the influence of the Italian Renaissance communicates it to Spanish, French, English and German literatures. It is hardly strange that there should have been some warping of the original fibre in this long transit.

⁴ Ibid., page 591.

Yet this theory of direct succession is not altogether true. Tilley⁵ has pointed out the fact that the Eclogue in France was not solely a pure Renaissance revival of classical models, but was found also in French mediaeval literature, as, for instance in Adam de la Halle's »Jeux de Robin et de Marion«. Greg observes of the English pastoral⁶: — »On the one hand, the spontaneous and popular impulse towards a form of pastoralism seems to have been stronger and more consistent than elsewhere; on the other the foreign and literary influence never acquired the same supreme importance. As a result the earlier native fashion affected in a noticeable degree later pastoral work, colouring and blending with instead of being overpowered by the regular tradition.«

If this blending of an older native tradition with the new classical models is true of the literatures of France and England, might we not expect something of the same sort in Germany, that the classical eclogue would attract and assimilate those types of German folk poetry which were most closely akin to it? Yet von Waldberg says⁷: — »Die Art, wie die deutschen bukolischen Lyriker die Liebe, die Liebesempfindung, das Verhältnis der Liebenden zueinander und die Wirkungen der Liebe darstellen, geschieht durchweg in der Weise der antiken und Renaissance-Literatur. In den Schilderungen der Liebe und des Liebeslebens zeigt sich die Gemeinsamkeit der poetischen Vorstellungen der alten Poesie und der Schäferdichtung des siebzehnten Jahrhunderts am deutlichsten.«

»So ist nun auch das Erscheinen der bukolischen Dichtung in der deutschen Lyrik dieser Zeit nicht das Resultat sozialer oder kultureller Umwälzungen, sondern das Produkt der Mode, nichts als ein Nachgeben gegen den Ansturm der fremden Literaturen, in denen diese Richtung damals vorherrschend war. . . . Die wahren Vorbilder kamen aus Italien, von wo aus die pastorale Poesie über Spanien, Frankreich, England, und zuletzt endlich auch über Deutschland, wie ein mächtiger, nicht zu dämmender Strom sich ergoß. . . . Die Geschichte der deutschen Schäferdichtung im siebzehnten Jahrhundert stellt kein allmähliches Emporklimmen und ein nach erreichter Höhe erfolgendes Nieder-

⁵ A. Tilley: The Literature of the French Renaissance 1904, Vol. I, pages 78—80.

⁶ W. W. Greg: Pastoral Poetry and Pastoral Drama 1906, page 68.

⁷ Max Freiherr v. Waldberg: Die deutsche Renaissance-Lyrik 1888, page 150.

sinken vor; ihr Schicksal zeigt nur eine Kehrseite: Niedergang von dem mühelos gewonnenen Höhepunkte«⁸. Without questioning the validity of this author's conclusions, it may be mentioned that in his investigations he has apparently taken no account of the Eclogues of Georg Rudolph Weckherlin and therefore one may be excused for registering an exception here from this statement in favor of them.

III. GENERAL CHARACTERISTICS OF THE ECLOGUES.

The character of the poems by Georg Rudolf Weckherlin which are to be discussed in this study is indicated by the title of the group. »Eclogen oder Hürtengedichte«. The first poem of the series appeared in the Volume of »Gaistliche und Weltliche Gedichte«, 1641, among the »Buhlereyen oder Lieb-Gedichte« and is there entitled simply »Eine Eclog oder Hürtengedicht«. In the edition of 1648 among »Weltliche Gedichte, oder Oden und Gesänge« it is reprinted and followed by five others of its kind, all united under the general title, »Eclogen oder Hürten Gedichte«. Notwithstanding each eclogue is distinct and presents an entity in itself, the series possesses common characteristics which serve to link the whole closely together. Through them all runs the common theme of love, yet the love represented is markedly different in each. In one it is love in its most serious and tragic aspect; in another, the flippant attitude of the jaded courtier, or the dewy freshness of a springtime holiday with its innocent sports or the swift overwhelming passion of a summer's day. The phases differ, the main theme never.

The first poem presents the contrast between the fortunate and unfortunate lover; the last poem of the series offers a similar contrast between an earnest and a frivolous lover, shepherd and courtier. In these two poems the treatment is strikingly alike

⁸ Ibid., page 84.

and one would almost be willing to believe that the first eclogue presents a contrast of characters almost amounting to a parody as the sixth undoubtedly does.

Between these two is enclosed the little cycle of four eclogues of the seasons, Springtime, Summer, Autumn and Winter, which will form the principal subject of this study. They are all four truly idyllic in character and display a warmth of feeling, a closeness of observation and a depth of appreciation of Nature which was altogether unusual at that time. They are closely related to one another and show a well-planned coordination of subject matter and style.

The same characters appear in the different eclogues and these, as well as the common subject, help to link the separate poems together into a well established unit, as is the case with few other groups of eclogues. Filodor and Myrta, Corydon and Cloris, Florido and Marina, as well as Frantz and the less prominent Lucidor, become the familiar friends of the reader. These names correspond rather closely with the conventional appellatives of the pastoral. Corydon is one of the most frequent figures in pastoral literature and becomes in German literature especially a symbol for the type of »Bauernröpel«¹. He makes his first appearance in Theocritus, Idyll IV, then in the second and seventh eclogues of Vergil, in the first, fourth and seventh eclogues of Calpurnius, in the eleventh idyll of Eobanus Hessus, and in the third and eighth eclogues of Barnaby Googe. He is mentioned also in Sannazaro's »Arcadia«².

The name Cloris or Chloris appears in the Fourth Eclogue (April) of Spenser's »The Shepheard's Calender«.

»Chloris, that is the chieftest Nymph of al,
Of olive branches bears a Coronall.«

It is also found in Luigi Tansillo's poem, »Clorida, Stanze al Vicerè di Napoli« (1547) and in Racan's »Les Bergeries« (1625) under the form Clorise. Bernardino Baldi da Urbino in »I Pesci« has a passage in which Alceo interprets the initial C cut in a stone as meaning »Corinna e Clori«.

The name Philador occurs in Robert Greene's »Mourning Garment« while Lucidor is the name of a character in the »Met-

¹ Max Freiherr von Waldberg: Die deutsche Renaissance-Lyrik, page 96.

² Jacopo Sannazaro: Arcadia, ed. Scherillo, Turin 1888, pages 3 and 202.

amorphosis« by the same author. Marina is the heroine of Shakespeare's »Pericles« (where indeed the name was given because of her birth at sea and has no pastoral significance), and likewise a Marina is the heroine in one of »Britannia's Pastorals« by William Browne.

Similar names are frequently found in pastoral poetry of the period. In Racan's »Les Bergeries« already mentioned occur the names Alcidor and Lucidas, while in the »Egloga del Cosiddetto Sannazaro Natio di Pistoia«, appended to the »Arcadia«, one of the characters is »Florida, nympa«. In Girolamo Benivieni's »Egloga«, Titiro sings of his love for a nymph, whom he calls »Floria mia bella« or »Florida mia«. Diomedè Guidalotto has written an egloga in which one of the chief personages is the unhappy lover, Florindo. Myrtale is a name found in Longus' romance, »Daphnis and Chloe«.

Yet in the times of the Pegnitz Order it is hardly necessary to look outside of Germany for the immediate source of these names, and indeed it may seem that they are formed on the conventional pastoral principle, albeit original with Weckherlin himself and moreover a relic of his early poetic activity. Filodor and Myrta are designations used elsewhere throughout Weckherlin's work for the poet himself and his wife, Elizabeth, »die Nymf auss Albion (Der Frombheit und der Tugent Cron)«³. There seems no reason for not acknowledging the presence of this same autobiographical element also in the eclogues where Myrta is referred to as »Der Insul Albion wohn und Cron«⁴. Marina also occurs elsewhere in the poems (Nos. 358, 400, 401) and her character as represented everywhere, is thoroughly consistent. Cloris is found in the »Brautlied zu Ehren der Hochzeit Filanders und seiner Cloris«, No. 87. In the poems published in 1616 is one entitled »Lucidor und das Frawenzimmer«, while still others of about the same date of publication contain names; Myrina (No. 12), Clarisel, Claridor⁵, Lucidamor, Fidamor⁶, Philander, Dorisel⁷, Melador, Sacridor, Claribel⁸ and Aredor and Polydor⁹. The name Florido in the Eclogues seems to have been formed by a transposition of the letters of Filodor.

³ Weckherlins Gedichte, hrsg. von Hermann Fischer, poem No. 69.

⁴ Eclogue I.

⁵ Poem No. 18.

⁶ No. 20.

⁷ No. 23.

⁸ No. 24.

⁹ No. 28.

It seems hardly too great an assumption to claim that in Weckherlin's Eclogues each character represented to him a definite personality, which moved within certain prescribed limits. Lucidor never deserts his position of spokesman. In the winter eclogue Myrta preserves much the same tone in her song as in the springtime eclogue while Marina's stanzas are more impassioned in the same strains she had used in the autumn eclogue. The same is true of all the characters in the four eclogues of the seasons. If the other two poems of the series are included, an exception must be made. The first eclogue portrays Cloris as »Die Spröde«, which is a representation altogether at variance with the Chloris of Eclogue III. Corydon in Eclogues I, III, VI, also may seem to adopt a different tone, yet in all three he is the faithful lover, though under widely different circumstances and in all three he may perhaps be looked upon as a type of the »Bauernrüpel«.

Each eclogue may be divided in general into three parts: — first, an introduction which is in the nature of a description or exposition of the circumstances of the poem; second, the alternative singing of verses by two or more characters, the general theme of these verses being in every case some aspect of love; third, the conclusion, usually brief, which is put in the mouth of the same character who has spoken the introduction. This person is, in some cases, also one of those who take part in the rhythmic songs of the central part of the poem.

Some important features differentiate Weckherlin's work from other pastoral eclogues of his time and indeed of any time. One of these is the number of actors. M. L'Abbé Fraguier says in his »Dissertation sur L'Eclogue« (1736): — »Un seul berger fait une éclogue: souvent l'éclogue en admet deux; un troisième y peut avoir place, comme le juge des deux autres«, and he reinforces his statement by the analogy of Greek tragic drama in its three stages of development, originally having only one actor on the stage, then two and finally three. Whatever reason may be assigned for this condition of affairs, the pastoral tradition must be held to sanction one, two, or at most three characters in the little picture. Mantuan in his tenth eclogue introduces four, as does Sannazaro indeed in his third piscatory eclogue, but these cases seem to be exceptions to the prevailing usage. Weckherlin in his fourth eclogue, »Von der Herbstzeit«, pre-

sents not only three characters, Corydon, Florido and Marina, but choruses of »Hürten« and »Nymfen« as well and in the next poem, »Von dem Winter«, there are four principal characters, the two pairs of lovers, Filodor and Myrta, Florido and Marina.

Then too, these poems contain almost no mythological allusions, a fact which in itself is sufficient to set them apart from the sixteenth and seventeenth century pastoral, as cultivated in Italy, France and England. Amor, Cupido, Bacchus and Apollo are mentioned but the reference is slight. There is none of the usual invocation of Pan, god of shepherds or of chaste Diana, there is no introduction of river gods, of Satyrs, Fauns, Oreads, Nymphs who are genii of springs, nor of Venus or Cupid with his bow and quiver.

There is almost a complete lack of the traditional accessories of the eclogue. Weckherlin's shepherds are after all not real shepherds, and he apparently realizes that the name is only a convention of the type of literature which he had adopted. However that may be, he does not laboriously introduce the customary stage properties, a flock of sheep and a shepherd's pipe, the young kids, the bowl of ivy wood, the snowy curds and cheeses and wild honey. The first poem indeed begins with »Der Schäfer Filodor« and later in the alternate song of Filodor and Corydon are two stanzas in which the flock is mentioned. Nowhere else in the six poems is reference to sheep made in the fashion of other pastoral writers. Weckherlin does not indulge in the accounts of country singing matches so typical of the pastoral with the never varying sequence of the description of the wager, the competitive song and the indecisive result.

There is a lack of that allegorizing which seemed to have become the chief business of the Renaissance eclogue. The creations of Weckherlin's fancy are not high court dignitaries or emulous poets, singing the sycophantic praises of illustrious sovereigns. This alone sets them apart from the French school where the pastoral setting was used chiefly as a framework for the poet's sentiments on royal birth, death, marriage, or occasions of national rejoicing or calamity. They lack too that pastoral comment upon church or state, so common in the eclogue from Vergil to Petrarch, Spenser and beyond, which often narrowed the poetry to the sphere of controversial writing. On the other hand, Filodor, Myrta, Florido, and Marina impress us as

simply what they are announced to be, ideal lovers of all time, viewed against a background of rural life which lends an additional charm with its illusion of reality.

»Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare

— — — — —
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!«

The spring scene, the hay harvest and the autumn vintage were undoubtedly in part, at least, a remembrance of the poet's own Swabia and his early associations with its idyllic scenes of country labor and jollity. He forms a parallel in this respect to William Browne who in his »*Britannia's Pastorals*« described the fertile, sunny landscape, the succession of valley, meadow and gently rising down of his native Tavistock¹⁰. This freedom from tiresome and involved allegory and the freshness and spontaneity of the language (in spite of the very artificial construction of the lyrical parts), constitute the principal charm of Weckherlin's eclogues and in great measure their claim to recognition as representing a distinctly individual and by no means negligible side channel from the main current of pastoral poetry.

Weckherlin's eclogues in general show a marked independence of classical and foreign models. This independence is all the more surprising at a time when so much was artificial in life, literature and art, when rococo was the mode. It cannot have been due to a lack of acquaintance with foreign literatures. By the circumstances of his life Weckherlin was brought into close touch with Italian, French and English literatures. He lived much of his life in England and one might expect his eclogues to show the influence of Spenser's »*Shepherd's Calendar*« or Sidney's »*Arcadia*«, or other of the English pastorals. In his early works occur poems in English and French as well as in German and one indeed, No. 42, »*An die Durchlauchtigste und Hochgeborne Fürstin und Fraw, Fraw Elisabeth Pfaltzgräfin bey Rhein, etc.*«, is a monument of erudition and versatility, containing stanzas in turn by *Musa Latina*, *The English Muse*, *La Musa Française* and *Die Teutsche Musa*, each in her native

¹⁰ F. W. Moorman: *William Browne, His Britannia's Pastorals and the Pastoral Poetry of the Elizabethan Age* (*Quellen und Forschungen*, Nr. 81). Strassburg 1897.

tongue. His early poems are interspersed with Italian, French and Latin and many of the shorter ones show clearly the influence of Ronsard and other French poets of the *Pléiade*, yet his eclogues, with perhaps one exception, exhibit thorough independence of thought and style. Perhaps for this very reason they seem closer to the spirit of Theocritus than all the generations of pastorals which had appeared between. Theocritus celebrated the sunny landscapes of his native Sicily with its drowsy scarlet poppies, its slender cypress trees and the fragrant parsley beside the water-brooks, while Weckherlin has drawn a picture of no imagined Arcadia but of the flowery meadows, the waving grain fields and gray-green vineyards of his own South Germany. Theocritus put his songs in the mouths of the shepherds, fishermen and mowers whom he knew so well. Weckherlin lets the reapers and the vintagers sing for us while resting from their toil. Lang observes in the introduction to his translation of Theocritus, Bion and Moschus that the character of the people of Sicily was attuned to poetry and that this poetry of the people had great influence on the literary verse¹¹. »It seems certain that these poets, predecessors of Theocritus, liked to mingle with their own compositions strains of rustic melody, Volkslieder, ballads, love-songs, ditties, and dirges, such as are still chanted by the peasants of Greece and Italy«¹². The songs of Theocritus' shepherds and goatherds are such as he might easily have heard on the shores of Sicily. »From her shepherds he borrowed much, — their bucolic melody; their love-complaints, their rural superstitions; their system of answering couplets, in which each singer refines on the utterance of his rival. But he did not borrow their »pastoral melancholy«. There is little of melancholy in Theocritus«¹³.

This estimate of Theocritus' work helps us to understand the true position of Weckherlin's eclogues in relation to the literature which had preceded. They are not imitations of classical models but are thoroughly German in their essence. They portray the life of South Germany seen with the eye of the connoisseur and the lover. As has been suggested already, they

¹¹ Theocritus, Bion and Moschus, tr. by A. Lang, London 1880, page XIV.

¹² Ibid., page XVIII.

¹³ Ibid., page XXI.

embody those elements of German poetry which bear the closest resemblance to eclogue form. They include the »Natureingang«, the »Wechselstrophen« of »Minnesang« or of »Volkslied«, they deal with the traditional material of the »Liebeslied«, love and often indeed love in its relation to nature. At times they, assume the exact balance and proportion of form, the nice adjustment of strophe and antistrophe which distinguished above all one particular class of »Volkslied«, the »Streitgedicht.« One is quite ready to accept them as highly artistic and conventionally perfect versions of the »Frühlingslieder«, the »Schnadahüpfln«, the »Trinklieder« which were the common property of the peasants. They reflect the life and customs of Swabia. Of course, they give idyllic pictures of that life. Its rudeness is refined away, sharp angles are eliminated, and the whole fair, pleasant landscape is seen through the golden haze of poetry.

There are points where these eclogues seem to stand in close parallel to the songs of Nithart von Reuenthal and his later imitators, yet Weckherlin has written with a more delicate hand. In this he is at one with the spirit of his age. Whatever in the writings of Nithart and his school is objectionable to modern taste is here given less frank expression and indicated with the toying insinuations which the German poet was quick to learn from the more polished writers of the Pléiade.

IV. THE CYCLE OF THE SEASONS.

These four eclogues of the seasons, considered as a whole, seem to conform to a very definite scheme. Their subject matter rounds them out into a complete cycle of poetized agricultural pursuits which vary with the changing year. Each eclogue is governed by the limitations of the season it represents and is characterized by the most natural imagery. Each contributes its part to a well organized whole, the Eclogue of the rolling year. The progress of this year is symbolized by the different hours of the day when the eclogues are staged. The springtime

eclogue portrays the early morning, »Der Sonnen widerkunft, verkürztend der Nacht-stunden«. The summer eclogue begins apparently about the time of noon, »des Tags hitz und liecht«, although cooler evening has already drawn on apace before it closes. While the early morning, before breakfast time, is indicated at the beginning of the autumn eclogue, the final song of the shepherds occurs in the late evening. The time of the winter eclogue can be determined with less certainty, yet it seems to breathe the atmosphere of a winter evening by the fireside.

Love, as represented in the four eclogues, shows a distinct progression. There is an increase in intensity of feeling steadily perceptible from the comparative coolness of the springtime affection to the more ardent love of summer and autumn, reaching its climax in the love of the winter eclogue.

The close parallelism between the seasons is especially evident in the winter eclogue, which is probably the most perfect of the four in point of construction. It sums up the four parts of the year with the aid of metaphor and shows how each part dovetails against the other as the four quadrants form the perfect circle. The seasons are compared with their usual concomitants; spring with flowers and new leaves, summer with fruit and grain, autumn with »Most« or wine, winter with ice and snow. Then they are compared to the four times of day; to the four ages of man; to the colors, »bunt, Gold, Roht, und weiß und Silber«; to the four winds of the compass; to atmospheric conditions, moisture, drought, heat and cold; to the four elements, water, fire, air, earth. This eclogue may be regarded either as the germ of the others or the summing up of the others, more probably the latter.

While the date of these four eclogues can hardly be determined, yet as a whole they seem to represent the summit of Weckherlin's literary productiveness. I would be inclined to put the date rather late. They lack the conscious display of erudition, the inevitable mythological allusions, the introduction of gay patchwork borrowed from other literatures which characterize his early work. They are the masterpiece in marble of an artificer who has practised long on smaller models in clay. For these eclogues embody the best traits of much of the author's earlier poetry. The lyrics in the eclogues are a reworking, whether consciously or not, of many of the themes and phrases already

tested. The alternating strophes of the lyrics were a favorite device with Weckherlin and one which he seems to have put to constant use. Characteristic words in his vocabulary occur again and again in the same connection. His stock of ideas was limited and repetitions of some happy conceit appear and reappear.

Thus in a poem (No. 83) published in the 1619 edition of »Oden und Gesänge« is the introductory stanza: —

»Zwoer Nymfen lobreicher Mund
Hat in der süßen morgenstund
Zwoer Göttinnen lob vermehret;
Und Filidor, der sie gehöret,
Hat alsobald ihres munds lehr
Mit stehts-frisch-wachsenden buchstaben
In manchen gärten hin und her
Auf der bäumrinden eingegraben.«

which appears with little change in the second eclogue: —

»So mach nu, Myrta, du mit deinem süßen mund
Des Frulings und dein Lob den Elementen kund,
Und unser freind alsbald mit ewigen buchstaben
Soll es der Bäumen rind, der Felsen stein eingraben.«

and in the concluding speech of Lucidor: —

»Und sovil dises Lieds, — — — — —
Hab ich verzeichnet bald in der Gedechnus schrein,
Auf die rind manchen baums, und manchen felsens stein.«

The poem, »Die Ross«, No. 228, resembles especially the song in the third eclogue.

»Mit ihren brüstlein zart und hart,
Mit hertz-entzündenden geberden,
Mit seel-ergründend süßer gunst,
Mit gaist-verblindend gailer kunst,
Mit küssen Nectar-gleich befeuchtet,
Mit ihrer augen liebem glantz,
Mit frölich-mügend-jungem dantz,
Das volck bereichet und erleuchtet.«

The song of Marina and Florido in the Autumn eclogue is quite in the style of many of Weckherlin's earlier poems. Compare No. 99, »Kuß«, which, as indicated by Fischer, has been imitated by Weckherlin from the French poet, Remy Belleau. The lines: —

»Holdseliges schätzelein,
Gib mir so vil schmätzelein,
Sovil du gibst meinem hertzen
Pein und schmerzten.«

or

»So oft küß mich Nymfelein,
So oft schmätz mich Schimpfelein;
Laß uns mit einander schertzen,
Und uns hertzen.«

show the same use of diminutives and almost the same vocabulary as in the eclogues. The poem, »Abwesenheit«, No. 68, bears also close resemblance to the eclogues in some of the unusual compounds so frequently employed by Weckherlin.

»Dieweil Myrta mein Liebelein,
Und meines Hertzens diebelein
Von mir hinweg gewichen.«

agree with the lines in the eclogue: —

»Kom her, mein süßes Liebelein,
— — — — —
Du Liebstes Hertzen-diebelein.«

whereas

»Myrta mein schätzelein,
Mein hertz-kützlendes schmätzelein«

reminds one of the rhyming lines

»Nim dises süße schmätzelein,
— — — — —
O mein kleinot und schätzelein.«

The »Brautlied zu Ehren der Hochzeit Filanders und seiner Cloris« (No. 87) is also sufficiently similar to the lyrics in the third and fourth eclogues to warrant the opinion that these two sets of lyrics were also composed in the spirit of marriage songs.

In »Drunckenheit«, an ode, No. 234, are the lines

»Ein ieder frölich, frisch herumb
Sing, spring und drinck: und allzusamen,
Küßz mich widrumb.«

which are like the refrains of the »Herbst-Lied«.

The fifth eclogue bears the marks of a more mature period of composition. It may be compared to the stanzas of the ode, »Ohn Lieb nichts dan Leyd«, No. 279, in the 1648 edition.

»Der fröling bring wind oder regen,
Der Sommer sey voll hitz und staub,
Wie tief der Winter schnee gelegen,
Und in dem herbst fall frucht und laub:
So bleib doch reichlich ich begabet,
Und allzeit durch die Lieb erlabet.

Das Erdreich mag zerspringend böben,
Der Luft schieß dunder, strahl und plitz,
Das Meer mag seine flut erhöhen
Und nützen gar der sternern sitz:
So bleib ich reichlich doch begabet,
Und von der Lieb mit Lieb erlabet.«

There are two epigrams in the 1648 edition which sound like variant readings for the fifth eclogue. One is entitled »Die vier Jahr-Zeitten« (No. 384):

»Mit blumen, laub, blust, graß der fröling jung prachtieret,
Der manhaft Sommer wirt von Ernden heiß, braun, mat,
Der blaich und krancke Herbst von Obs und Most wirt sat,
Dem Winter alt und arm haar, bart und hembd gefrüeret.«

The following epigram, »Eben dieselbige«, No. 385, expresses the same line of thought.

»Mit blumen sich der Fröling krönet,
Mit korn der Sommer sich beschönet,
Der Herbst ist voll von Obs und Most,
Der Winter bringet Schnee und Frost.«

Fischer says one may perhaps refer the eclogues to English influence, »falls man nicht Weckherlin als selbständig ansehen will, was man wohl kann, denn Anzeichen für früheren Ursprung trägt keines der sechs Gedichte«. Weckherlin's work in the eclogues seems to have been indeed with a few exceptions original and he has apparently in writing them borrowed from the conceits already tested in his own poems more than from the works of another poet.

V. VON DER FRÜHLINGSZEIT.

The springtime eclogue shows a marked advance over other poetry of this age in the treatment of nature, yet it exhibits

characteristics which bring it into relation with the Renaissance lyric and the »Volkslied«. The time is a spring morning.

»Der Sonnen widerkunft, verkürztend der Nacht-stunden,
Hat schon der Erden hertz erweichend überwunden.«

Hans Abmeier¹ observes that morning and spring are favorite situations in Renaissance lyrics, and certainly they are chosen frequently as the setting of the »Volkslied«.

Earth is often compared by the poets of the time to a bride and mother, in their personification of nature and Spring often is described as painter of the carpet of earth. Weckherlin has given a new turn to the figure and at the same time has celebrated the return of joyous spring after the dreary winter by personifying earth as bride and young widow. The snows and frosts of winter are referred to thus: —

»Ihr trawrkleyd, weißer sturtz und schlör war abgelöget,
Die hügel ihrer brust seind schon durch lieb bewöget:
Ihr leyd, kaltsinnigkeit und trawren war dahin,
Und sie hat einer Braut und jungen Witwin sin.«

The figure of Spring as painter the poet has transformed, making it in accordance with his custom more specific:

»Den Rock den sie antrug hat der April kunstreich,
Dem in der weitten Welt kein Seyden-sticker gleich,
Mit hilf der Natur selbs so künstlich übersticket.«

and later the more usual metaphor is also employed: — »Hie mahlet die Natur Violen«, etc. Abmeier² calls attention to the fact that in the conventional lyric of the seventeenth century a change may be seen in the flora mentioned. The flowers of the »Volkslied«, »Vergissmeinnicht«, »Wohlgemut«, »Ehrenpreis« and »Jelänger-je-lieber« dominate the scene no longer but are replaced by the cultivated garden flowers as a more exotic taste replaced naturalness in landscape gardening: — »Hyacynthe, Tulipan, Kayserkrone, Centifolie, Narcisse, Lilie, Nelke, Tausendschön« while of course the »Rose« and »Veilchen« of the »Minnesang« still hold their own. But in Weckherlin's eclogue the native Swabian flowers appear, among them the prime favorites of the »Volkslied«

¹ Hans Abmeier: Der Frühling in der deutschen Lyrik des 17. Jahrhunderts, Greifswald Diss., 1912.

² Ibid., pages 72 ff.

as well as other less frequently celebrated flowers: — »Violen, Ehrenpreis, Je-länger-je-lieber, Liebstöckel, Haanenfuss, Weid, Schwertel, Ringelblum, Masslieb, Sammetross, Gilgen, Augentrost, Narciss, Vergissmeinnicht«. The whole effect is pleasantly described.

»Zerstrewet hin und her mehr schöne blumen lachen
Uns an, und zwitzern recht, als ob durch ihren schein,
Den Sternen gleich, die erd nu sollt ein himmel sein.«

The birds are described in the same sympathetic spirit. The species most mentioned are of course the »Nachtigall« and »Lerche«, while »Storch«, »Schwalbe«, »Kuckuck«, »Fink«, »Kra-nich«, »Specht«, »Meise«, »Kiebitz« and others hold lesser places in a descending scale of importance ³. In Weckherlin's poem the enumeration of birds is less stereotyped and they are described in words which would seem to show a closer observation of their habits and customs than was usual at this time.

»Die Schwalb gleich als ein pfeil schnell ob dem fluß herflieget,
Und widrum sich zu ruck in ihr gebäw verfüget,
Welches sie bawet selbs so artlich, starck und dicht
Daß des Bawmeisters kunst es kont verbessern nicht.
Die Zeisel, Hänfling, Finck und Stiglitz zugleich preisen,
Die süße fröling-zeit mit irem pfeif und pfeisen;
Jedoch vil lieblicher und mit vil süßerm schall
Erwöcket unsre Frewd die liebe Nachtigall,
Mit Lieb, Kunst und Inbrunst frey, fro und frisch sie pfeiffet,
Ihr Lied mit lieblichkeit wider- und über-häuffet,
Und forschend fordert auß.«

In this description of the nightingale a reference seems to be intended to the contest of the nightingale and her victory in song over the other birds of spring.

The »trewlose meer« which is »glat und klar«, »recht spiegel gleich« and »ietz nicht wanckelbar« reflects the green of earth on its surface. Is this to be looked upon as perhaps a touch borrowed from the English landscape or is this too South German as Weckherlin's other eclogues undoubtedly are?

Filodor and his nymph Myrta are inspired by these idyllic surroundings and by the general rejoicing of all creatures to add their share to the praise and worship of Spring. There is in all this introduction more appreciation of nature than we find in

³ Ibid., pages 67 ff.

the »Natureingang« of German poetry, from which it seems nevertheless to be derived. It is certainly an advance on the conventional ideas of spring everywhere, whether in classical eclogue, Renaissance pastoral, »Minnesang« or »Volkslied«.

The song which follows in praise of spring in alternate strophes sung by Filodor and Myrta has a lilting rhythm and a smoothness and perfection of form which would mark it as a »Kunstlied«, derived from foreign models. Yet it too seems to be thoroughly German and Swabian in its origin, going back perhaps through oral tradition to the old spring festivals. If we turn to the German popular poetry instances are found which seem to point to a closer kinship with Weckherlin. The charm of spring was a characteristic subject treated both in »Minnesang« and »Volkslied« almost universally in Germany. Wilhelm Uhl says ⁴: — »Welcher Monat wäre nun aber wohl mehr geeignet, das gemeinsame Arbeits- und Genossenschaftslied zu begünstigen, als gerade der Mai? Beim Erwachen des Frühlings, im Beginne des Feldbaues, äußert sich die jugendliche Kraft und Naturfreude ganz unwillkürlich im Gesang, der zunächst durchaus nicht erotisch zu sein braucht. Er verrät nur ein Lustgefühl. Nicht erotisch ist der Bedeutungsinhalt von Maienlied und Mailied (Maienlied). Das erste Wort wird D.W.B. VI., Leipzig 1885, 1478 erklärt: »Lied im Mai oder zum Lobe des Maies gesungen«. »Tiere und Pflanzen werden mitunter nach der Jahreszeit benannt, in welcher sie auftreten; es ist dieses das Kriterium, das sie charakterisiert«. This is true of the song in Weckherlin's second eclogue which differs from the songs in some of the later eclogues because it does not sing praises of love but is a song in praise of the springtime.

»diser Ort und schöne fröling-zeit
Berufen uns zugleich, daß wir mit liebem streit
Des Lentzen Lieblichkeit, weil ihrer wir genießen,
Mit einem lobgesang hie danckbarlich außgießen.«

»mach des Frölings und dein Lob den Elementen kund.«
»In diesem Lob-lied mir vorsingend.«
»Ich diese frölings zeit zu loben mög anfangen.«

In each stanza of the song »Lob des frölings« is the evident purpose and the whole concludes:

⁴ Wilhelm Uhl: Winileod (Teutonia, Vol. V.) 1908, page 144.

»so dises edle paar,
Mit ihrer Lieb das Lob des Frühlings offenbar
Zumachen.«

The song is written with consummate art. It may be compared to the great body of spring songs found elsewhere in early German literature. And yet Weckherlin's treatment is different from the free poetic rendering of a song evolved through gradual spontaneous singing into the hearts of the people. His epithets are in pairs which offer a decided contrast: — »frost«, »luft«; »lieb«, »wollust«; »erden«, »begird«; »Sehlen«, »welt«; »leyd«, »frewd«; »wollust«, »gesellschaft«; »reich«, »arm«; »leyd«, »witz«; »jugent«, »alter«; »starck«, »schwach«; »Leib«, »Kranck«. Often another antithesis is added to this as »frosts erwaicherin«, »armen muht-beschwörerin«, »leyds erlaberin«, »schwachen stärkein«, »Krancken Heylerin«. In all of this Weckherlin has a purpose. It is all »triumphant art, yet art in submission to law«.

VI. VON DEM SUMMER.

The third eclogue, »Von dem Summer«, is as characteristic in its way as »Von der Frühlings Zeit« and even more rare in the German literature of the time. Poems may be found in Neidhart and elsewhere in early German literature treating of the delights and beauties of summer, especially in their relation to love, but these belong without exception to the same conventional type, lacking close observation of nature and making no clear distinction between Spring and Summer. In most cases the Natureingang or nature description is there for the sake of a certain »Stimmung« in the poem itself. In Weckherlin too the »Stimmung« is sought, but he has carefully selected and polished the frame for it in a most artistic way.

The time is noonday in midsummer. The baking heat of the day is brought vividly before the reader in well-chosen words. The fruit on the tree »schmollet«.

»Und andre zeigen sich sehr blaiich, gelb oder roht,
Als voll sorg, forcht und scham von wegen näher noht.«

The hay-field is described, the mowers with their scythes, other harvesters equipped with forks and rakes, the hay cocks where the youths and maidens disport themselves, until the farmer comes with his wagon to carry the dry crop home to the barns. The lines which describe the grain fields show close observation and considerable imaginative power. A similar harvesting scene is described by Maler Müller in »Golo und Geneveva«. »Ihr solltet diese Gegend 'mal so um die Heuernte sehen, wie schön es dann ist. Da waten die Mähmänner mit ihren Sensen durchs hohe Gras einher; dort zetteln es Mädchen zum Dörren auseinander und singen dabei Erntelieder, andere häufen's auf; dann wimmelt's recht mit Menschen, alles ist fröhlich; dort im Schatten halten dann die Wagen mit starken vorgespannten Ochsen, das trockene Heu von aufgetürmten Haufen nach Hause zu führen: ein Anblick, der recht das Herz anlacht und erheitert.«

The whole picture in the eclogue is one of realism, the »grosse hitz, schweiss, müh«, is not overlooked, yet there is an idyllic atmosphere as well. It is interesting to see that the birds of the spring eclogue are no longer mentioned, but instead the murmurous insects of summer, grasshopper and cricket, wasp, hornet and bee, and the butterfly. The lines: —

»Schier ohn luft wehet nun ein schwaches Lüftelein,
Schäckechtig schwebet umb das zart zweyfälterlein,
Die Wesp, Hürnuß und Bihn, mehr die Heyschreck und Grillen
Mit saußendem Gethöß den heißen Luft erfüllen.«

remind one of Keats' line: —

»the murmurous haunt of flies on summer eves.«

or

»Then in a wailful choir the small gnats mourn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies.«

These lines of Weckherlin's mark a depth of feeling for nature not previously found in German literature.

From these surroundings we are led by a skillful transition to a secluded nook, the meeting place of the shepherd, Corydon and his nymph, Cloris. In its description is evidenced a reserve which introduces no element at variance with the summer season.

»Der Ort war eine Höl, schier einer kammer gleich,
Mit grünem graß und moß, als einem Teppich reich,
Mit kräutlein, blümlein, klee und eppich frisch gesticket,

Und einer quellen hell in einem eck beglicket;
Ein grünes gestäud dadurch das wasser floß
Mit rauschendem getöß, den Ort rings umb beschloß,
Und dan manch hoher baum den selben überschattet,
Und des Tags hitz und liecht niemahls hinein gestattet.«

Weckherlin has used here as in the preceding eclogue the comparison of earth to a rich garment embroidered with flowers and plants. The description of the whole scene in the harvest field is a thoroughly characteristic one. »Weizen, Spelt, Roggen, Gerste, Hafer und Hirse wurden in ganz Süddeutschland angebaut«. »Kam die Zeit der Ernte heran, so wurde das Getreide abgebracht; Weizen und Roggen schnitt man mit Sicheln, Hafer und Linsen aber wurden durch Sensen abgemäht. Die Früchte blieben so lange auf dem Felde liegen, bis das Unkraut in den Garben gewelkt war.« . . . »schnitt man im Mai oder Juni das Heu. . . . Vor allen Dingen achtete man hierbei darauf, daß man weder zu früh, noch zu spät mähte, da man in beiden Fällen die Qualität des Heues für minderwertiger hielt. . . . War das Gras geschnitten, so streute man es aus, wandte es öfters mit dem Rechen, bis es trocken wurde und brachte es dann in Haufen zusammen« ¹.

It was customary for these labors of the peasants to end in feasts or celebrations which were communal in character, and later these festivities tended to coalesce with the church feasts. Thus »Johannistag« was the principal mid-summer festival. Pictures have been preserved in old books which show glimpses of harvesting very much like that described here by Weckherlin. In a sixteenth century woodcut preserved at Gotha, a man and woman are represented reaping with sickles, while others are refreshing themselves with a copious banquet in the fields ². Many other pictures show the reaper and gleaner, but one, also from the sixteenth century, portrays a scene with more complete details, mowers with scythes (one of them being in the act of whetting the blade), hay cocks, a loaded haywagon drawn by horses, and a shepherdess busy with her rake ³.

There seems to be no reason why we should not consider the episode recounted by Weckherlin as quite as characteristic of

¹ A. Hagelstange: Süddeutsches Bauernleben im Mittelalter 1898, pages 155 ff.

² A. Bartels: Der Bauer in der deutschen Vergangenheit 1900, page 44.

³ Ibid., page 59.

the life of the people. The description of Cloris' charms which follows has quite a different origin; it is thoroughly Renaissance in its choice of epithets and metaphors. It is the stereotyped picture so much in vogue at the time, which compares her form to marble, lilies, roses, milk, etc.

The »Wechsellied« which follows, while it purports to be a song in praise of summer, is in reality merely a rhapsody on the enjoyments of love. From the setting one would instinctively strive to connect it with the »Erntelied« or »Heulied«. »Im landwirtschaftlichen Monatskalender fällt das Minnelied mit dem Mailiede, das Erntelied mit dem Augustlied, das Heulied mit dem Juliliede zusammen«⁴. But the »Erntelied« or »Schnitterlied« in German folksong had the connotation of the final grim reaper, Death, and the »Heulied« or »Lied beim Heumachen gesungen« had a tempo which corresponded to the actions of the workers. This song, judged in the light of these considerations, will probably range itself as simply a »Liebeslied« and indeed one not in the tone of the folksong so much as of the Renaissance poem with all its extravagances of style, its conventional vocabulary, its frequent use of diminutives and frequentatives. The tone is entirely different from that of the song in the preceding eclogue. In one we feel the joyous freshness of the return of spring; in the other is expressed all the sultriness, the over-ripeness of a summer's day. The summer song is composed in the somewhat luscious style of the later Renaissance, in which the »Täublein«, »Küssen Nectar-gleich«, »Lieb-nectar« and other sugared epithets are favorite modes of expression. The figures of the ivy embracing the tree, the vine entwining the stake, so common to classical poetry, are part of the inheritance of the Renaissance style.

The use of diminutives was a favorite device of the time, and one which Weckherlin did his share toward making more popular, especially in his use of them as rhyme words. This tendency may be seen earlier in embryonic form in the »Bergreihen«⁵. »Ein zartes frauelein«, »klar sind ihr eugelein«, »Sie hat ein leib ist linde sam irgent kein hermelein«.

»Ihr eugelein die sind klare.

ihr wenglein sind lilijen farbe.

Zwey blancken ermelein schmale«, etc.

⁴ W. Uhl: Winileod, page 142.

⁵ Bergreihen: Ein Liederbuch des XVI. Jahrhunderts, nach den vier ältesten Drucken von 1531, 1533, 1536 u. 1537 hrsg. von John Meier, Halle 1892.

»Ihr eugelein die sind klar,
ihr helslein das ist hübsch polirt,
ihr neßlein scharff und schön mosirt,
ihr wenglein sind rosen farb.«

This tendency may be seen very clearly carried to excess in a »fliegendem Blatte« of the year 1616 ⁶.

»Ach mein Rosenstengelchen,
Ach mein Rautensträuchlichen,
Allerhübschtes Engelchen,
Allerhübschtes Keuchelchen,
Allerschönste Königin,
Rotes Zuckermündelein
Und Carfunkelstein.«

»Ach mein Lilgenstengelchen,
Herzenslust und Tausendschöne,
Mein Schäfchen und mein Lämmichen,
Meines Herzen Freud und Wonn,
Und Violblümichen
Und Cypressenbäumichen«, etc.

The poem in the eclogue resembles in tone the following from the year 1615 ⁷. This song is like Weckherlin's a »Wechsel-
lied«, of which here only a few of the »Männerstrophen« are quoted.
The whole in spirit and content is strikingly like the lyrics in the
eclogue.

»Schönes Jungfräulein, Liebstes Herzelein,
Was soll ich dir singen,
Daß hie wir beid Möchten in Freud
Unser Zeit zubringen?

Komm, du schöne Kron, Laß die liebe Sonn,
Dein klar Aeuglein blicken,
Daß sich mein Herz In traurigem Schmerz
Ein wenig kann erquicken.

Komm, mein Liebelein! Komm, mein Täubelein!
Laß dein Mündelein küssen,
Daß ich an dir, O schönste Zier,
Meins Herzen Lust mög büßen.

Ach mein lieber Schatz, Gib mir noch ein Schmatz,
Daß mein Herz sich labe,
Weil ich von dir kann nimmermehr
Vor Lieb kann lassen abe.«

⁶ Hoffmann von Fallersleben: Die deutschen Gesellschaftslieder des 16.
und 17. Jahrhunderts, 2. Aufl., Leipzig 1860, Vol. I, pages 67 ff.

⁷ Ibid.: Vol. I, pages 206 ff.

The simile in the last stanza sung by Corydon is quite in keeping with the summer setting of the song and bears testimony to the careful workmanship which Weckherlin has employed here.

»Wie ein zweyfalterlein, flieg oder mücklein sich
In dem liecht und gedranck verlieret,
Durch den glantz und das süß verführet.«

The eclogue as a whole is a faithful reproduction of much of the spirit of summer as seen in nature, yet its effect is extremely cloying and we turn with relief from this to poems of a different character and of a more satisfying form of art.

VII. VON DER HERBSTZEIT.

The fourth eclogue, *Von der Herbstzeit*, is full of vividness and colorful action which mark this as the summit of Weckherlin's poetic work. As is the case in the preceding eclogues, the opening description is one which gives a thoroughly adequate setting for the songs which follow. It is a typical autumnal scene, where the centre of interest is the vineyard. The hay and grain and fruit have been stored away and the trees are beginning to lose their foliage. The vines hang thick with white and black grapes. The preparations for vintaging are described in detail. Immediately after breakfast the work begins. It is evidently a community undertaking followed by a community feast. Each person has his own share in the work to perform. The musicians lead the throng to the vineyard, — after them follow »die Leser«, »die butten träger«, and »die Tretter«. The kinds of grapes are enumerated: —

»Die Glefener schwartz braun, und die Gutedle weiß,
Die Muscateller gelb, Gänsfüßer und Treutschtrauben,
Und die Traminer roht, mit schmollend-süßem fleiß.«

Fischer in a note to this poem says; — »die Schilderung Weckherlins beruht auf Autopsie in der württ. Heimat, die Zeile

29—31 genannten Traubensorten sind hier noch jetzt so benannt (nur die »Treutschtrauben« kenne ich nicht); auch die anderen t. t. sind bei uns üblich.« In his Schwäbisches Wörterbuch he gives however« Treutschtraube, als Traubensorte genannt Weck. 2, 382. W. nennt a. a. O. sonst lauter Namen, die wir noch kennen. Das Gedicht steht nur in der schlecht gedruckten Ausgabe von 1648. Es ist »Teutsch« zu lesen = Weiß-Elbling. Under the form »Deutsch-traube«, he says, »Der Deutsche hieß früher am Neckar der Weisselbling. *Vitis vinifera albuëlis*«.

In a »Wein Büchlin«, printed at Augspurg 1584, the »Traminer« and »Gänsfüßer« are described thus ¹: —

»Thraminner ist ein hützigs tranck,
Hilfft manchem auff, der sonst leg kranck.«
»Die Gänsfüß send zum essen güt,
Doch truncken machens noch mehr müt.«

Erck und Böhme in No. 1138 of their »Deutscher Liederhort«, Vol. III, p. 72, give a »Geographie der Rheinweinsorten« from the year 1535 in which the following lines occur: —

»Noch ist ein Wein von d'r Bergstraßen,
Dem soll man Zucht beweisen,
Er schmeckt gar wohl aus der maßen,
Darum ist er zu preisen.
Gänsfüßer von der neuen Stadt
Mit ihm herein ein Bergwein gaht.«

In a footnote the reference is explained, »Neustadt an der Hardt ist hier gemeint und der Pfälzerwein Gänsefüßer«.

The »Muscatteller« is well-known from the old »Volkslied«,

»Den liebsten Buhlen, den ich han,
der liegt beim Wirth im Keller,
Er hat ein hölzens Röcklein an,
und heißt der Muscatteller.«

The following account of the vintage is given in an old German chronicle ². From this it may be seen that Weckherlin is true to the type that he is representing.

»Zur Zeit des Herbstes, wenn die Trauben schon reif sind, darf keiner früher lesen, ehe es die Herren, denen der Zehnte zusteht, erlaubt haben; nicht liest heute der, morgen der, sondern

¹ Quoted in Alemannia X, pages 274—8.

² Alwin Schultz: Deutsches Leben im XIV. und XV. Jahrhundert. Wien 1892, page 427.

so viele an einem Berge Weingüter haben, lesen in ein bis zwei Tagen alles, und es wird bekannt gemacht, daß heut auf dem, morgen auf dem gelesen wird. Die Zehnten werden im Thal unter den Weinbergen in Empfang genommen und wer später, als es angeordnet ist, lesen will, muß nicht bloß die Erlaubnis sich erwirken, sondern auch auf seine Kosten den Zehnten nach der Kelter des Herrn schaffen. Zu Würzburg wird jedem Lesenden, ich denke wegen Betrügereien in bezug auf den Zehnten, ein junger Mann beigegeben, der sorgsam aufmerkt und immer das zehnte gelesene Faß ohne Betrug seinem Herrn zu geben anordnet. Nach Beendigung der Lese kommen die Burschen alle auf freiem Felde zusammen und versehen sich mit ein bis zwei Fackeln, aus dem Stroh gedreht, das zu diesem Zwecke angefahren ist, zünden sie gegen die Nacht an und ziehen singend in die Stadt ein. Auf diese Weise, sagen sie, reinigen sie und brennen sie den Herbst aus.«

Weckherlin has introduced this setting of the vintage and has placed Florido, a stranger herdsman, and his love, Marina, in the foreground of his group picture. This pair seek a green slope shaded with peachtrees and ivy, where they may embrace and sing of their love to their heart's content. The imagery in their conversation and in the song which follows is suited to the season. The vintage of the fruit of love is like the grapes, »der Herbst-Pfersich . . . dick, rohtlecht, halb-gespalten«, the ivy embracing the tree, the trees yearly bringing forth fruit.

This song again is highly artificial in construction and shows its connection with the Renaissance lyric, as was the case with the lyric in the preceding eclogue. Examples of this type in the literature of the time have already been cited. Here is another similar one from Georg Forster's »Frische Teutsche Liedelein«, LIX.

»Für ander all mit freuden schall
hofier ich dir mein Truserlein
Mein dienst nimm an mein lieb ich han
mit dir geteilt mein Kuserlein.

Dein freundlich gsicht mēin hērtz durch sicht
wann ich dich an thun plicken
dein euglein rein gent liechten schein
mit den thust mich erquicken.«

It is already evening by the time their song is concluded and the lovers hasten home to the winepresses. The last processes con-

nected with this work are described, then all the company gathering about, they sing while making merry with the new wine before retiring to rest. This second song is interesting because in it as nowhere else in the eclogues, mythological allusions are introduced, to Bacchus, Apollo, Cupido and Amor. The song falls into four divisions each of these consisting of antiphonal chants sung alternately by a chorus of herdsmen and a chorus of nymphs with refrain sung by both. The song, however, seems to be thoroughly German in content and for the most part in style. An interesting confirmation of this is found in the fact that von Erlach includes it in his »Volkslieder der Deutschen« (Vol. III, p. 212).

It falls easily into the class of »Trinklieder« or of the »Grüße und Abschiede an und von dem Wein«. Some of the latter read as follows: —

»Du lähmst die Starken, und füllst die Schnellen
Und lernst ein Sprach, die heißt die Kellen,
Und machst die Weisen zu Fantasien«³).

or

»Doch kummst du manchem viel zu schier,
Und machst das ihm sein Zünglein hinkt,
Wenn er zu oft für sein Gesellen trinkt
Und machst, daß mancher mit der Red anstöset,
Wenn er dich zu lang an dem Mund läßt«⁴).

or again

»Nun grüß dich Gott, Du edler Rebeknecht,
Du bist mir Sommer und Winter gerecht:
Du machest Münch und Pfaffen geil,
Daß sie oft ziehen an der Narren Seil.
Du tröst die Bauern im Zwillichkittel,
Du tröst die Kranken in dem Spittel,
Du tröst die Kindbetterin;
Es sey denn, daß ihn 'n Gelds zerrinn.
Du tröst die Nuppen in den Klausen«⁵).

Yet even more similar are the drinking songs. One of these which seems to have been very wide-spread, being found in Fischart's »Geschichtklitterung«, although it is undoubtedly much

³ Die Volkslieder der Deutschen, hrsg. von Friedrich Karl Freiherrn von Erlach. Mannheim 1834, Vol. I, page 109.

⁴ Ibid., Vol. I, page 110.

⁵ Ibid., Vol. I, page 112.

older, celebrates the praises of the »Muscateller« which Weckherlin has compared to gold ⁶.

»Der liebste Buhle den ich han,
Er leit beim Wirth im Keller,
Er hat ein hölzens Röcklein an,
Er heißt der Muscateller;
Er hat mich nächten trunken gmacht
Und fröhlich heut den ganzen Tag,
Gott geb ihm heint ein gute Nacht!

Von diesem Buhlen, den ich mein,
Will ich dir bald eins bringen:
Es ist der allerbeste Wein,
Macht mich lustig zu singen,
Frischt mir das Blut, Gibt freien Muth,
Alls durch sein Kraft, und Eigenschaft
Nu grüß dich Gott, mein Rebensaft.«

There is an interesting variant of this, also given by Erck and Böhme ⁷.

»Den liebsten Buhlen den ich han,
Der ist mit Reifen bunden;
Er hat ein hölzes Röcklein an,
Frischt Kranken und Gesunden:
Sein Nam heißt Wein; schenkt tapfer ein!
So wird die Stimm baß klingen;
Ein starker Trunk in einem Funk
Will ich mein Bruder bringen.«

Another from the fifteenth century reads as follows ⁸: —

»Wein, wein von dem Rhein,
Lauter, clar und fein;
Dein farb gib gar lichten schein
Als crystal und rubin.
Du gibst Medicein
Für trauren, schenck du ein.
Dein craft wunder tuot
Dem zagen gibst du muot!
Dem argen kargen mildes pluot!«

Still another (about 1530) has the stanza ⁹:

»Nun bis mir gottwillkommen,
Du edler Rebensaft!

⁶ Erck und Böhme: Deutscher Liederhort 1894, Vol. III, page 57, No. 1119.

⁷ Ibid., Vol. III, page 59, No. 1121.

⁸ Ibid., Vol. III, page 69, No. 1136.

⁹ Ibid., Vol. III, page 73, No. 1139.

Ich habs gar wol vernommen:
Du bringst mir große Kraft,
Läßt mir mein Muth nit sinken
Und stärkst das Herze mein:
Drum wollen wir dich trinken,
Und allzeit fröhlich sein!«

Another is entitled »Neue Teutsche gesang nach art der welschen Madrigalien und Canzonetten Durch Hans Leo Hasler« (Augsburg 1596) No. XIV¹⁰.

»Fröhlich zu sein in Ehren
Bei gutem kühlem Wein:
Dies soll mir niemand wehren,
Denn man sagt ingemein,
Daß guter Muth sei halber Leib,
Drum ich alls Trauren von mir treib.
Der edel Weine gut
Erfrischet mir das Blut,
Erquickt mich auch im Herzen,
Daß ich kann fröhlich scherzen
Aus frischem freiem Muth.«

A few lines from another of a collection, »Fröliche newe Teutsche unnd Frantzösische Lieder Durch Alexandrum Uten-thal« (Nürnberg 1574) No. IX. read thus¹¹:

»Wein ist mein Freud Zu aller Zeit,
Zu Wein bin ich beschaffen;
Wein gibt mir Muth Und frischt das Blut,
Macht mich lustig zu schlafen.«

Still another from »Neue Musicalische Kurtzweil Durch Erasmus Widmannum (Nürnberg 1618) No. XIV, contains these lines¹²:

»Der Rebensaft Gibt gute Kraft,
Macht jung und alt Fröhlich gar bald.
— — — — —
Der Wein ist gut, Macht frischen Muth,
Melancholei Vertreibt er frei;
Aber Wassergüß Machen viel Fluß,
Kälten den Leib, Beim Wein drum bleib!«

and the refrain from No. X of »Naive und lustige Weltliche Deutsche Liedlein durch Antonium Scandellum (Dresden 1578)¹³,

¹⁰ Hoffmann von Fallersleben: Die deutschen Gesellschaftslieder des 16. und 17. Jahrhunderts, Vol. I, page 259.

¹¹ Ibid., Vol. I, page 262.

¹² Ibid., Vol. I, page 269.

¹³ Ibid., Vol. I, page 279.

»Wer trinken will ein guten Wein,
Der muß auch mit mir singen:
So trinken wir alle
Diesen Wein mit Schalle.
Dieser Wein vor anderm Wein
Ist aller Wein ein Fürste.
Trink, mein liebes Bruderlein,
So wird dich nimmer dürsten.
Trinks gar aus, trinks gar aus!
So wolln wir trinken die ganze Nacht
Bis an den hellen Morgen.
Wer aber nicht will fröhlich sein,
Der soll bei uns nit bleiben.
Wir trinken drum den guten Wein,
Die Sorgen zu vertreiben« usw.

and in No. XVIII of »Neue Ausserlesene Teutsche Lieder, mit vier, fünff und mehr Stimmen Durch Christianum Hollandrum (Nürnberg, durch Dieterich Gerlach 1574) ¹⁴.

»Der liebste Buhle mein
Ist ein Gläslein Wein
Frisch geschenket ein,
Gibt mir Herz, Sinn und Muth,
Frischet mir das Blut,
Macht mich sehr lustig zu singen und zu springen.«

The vintage, like other agricultural activities, was connected with the saints' days in South German husbandry. St. Martin especially, whose day is Nov. 11 was connected in the rural mind with new wine and the goose. Many were the songs sung to the honor of the saint, as well as of the wine and the »feiste Gans«. In an old »Bauernkalender« the verse stands ¹⁵,

»Der liebe Herr sant Martein
der füllet uns die vaß
alle jar mit gutem wein
so trink wir dester baß,
und wenn allein die wucherer
irn großen wucher ließen,
das wer fürwar ein gute mer
und geb uns got noch mer daher,
des baß möcht wirs genießen.«

Yet St. Martin seems not to have been the patron of the vintage as much as the saint who transformed the »Most« into

¹⁴ Ibid., Vol. I, page 365.

¹⁵ Liliencron: Deutsches Leben im Volkslied um 1530, page 139. —
See also W. Jürgensen: Martinslieder, Kiel Diss. 1909.

wine and on his day it was the custom to open the casks for the first time. In different localities naturally different saints were connected with the vintage celebration. In the same »Bauernkalender« quoted above is the verse for St. Michael's Day, Sept. 29.

»Sankt Michael den sol wir ern,
der bringt uns newen wein,
darbei da wöl wir frölich wern
darzu got dankpar sein.«

St. Burchard seems to have been the chosen patron in some localities ¹⁶ and Erck and Böhme in »Deutscher Liederhort« III, 81, give a. St. Urbans Lied, No. 1155 with this introduction, »Die Bauern auf der Mosel loben St. Urban mit einem Tranklied, oder das Trinklied, welches ein Schultheiß auf der Mosel zu singen pflegte«. 1662.

»Sanct Urban, lieber Herre,
Man rühmt dich weit und ferre
Und ehret deinen Tag.
Die Reben machst du grüne,
Die Bauern machst du kühne
Und füllest ihre Faß.
— — — — —
Die Lahmen thust du springen,
Die Stummen thust du singen,
Der Tugend hast du viel.
Ach Weinlein, nun gang ein! (repeat)
Was nützen uns tausend Nobelen,
Wann wir begraben sein?«

From these instances it may be seen that Weckherlin's song has the spirit and general message of the popular drinking song. In the refrain it has the »Binnenreim« which was so often a feature of the drinking song and in addition there are phrases and lines which are reminiscent of passages in the songs.

»Macht nicht der edle Rebensaft
Durch wunderreich und süße krafft
Den kalten leib entschauleren,
Die alte Weiber plauderen?«

The chorus may be noted in this connection,

»Verjagend das leyd	Ein iedes sich üb,
Mit drincken und dantzen	Mit küssen und singen
Ohn alles Cramanzen	Die Zeit zu verbringen
In lieblicher frewd,	Und frölicher Lieb.«

¹⁶ A. Bartels: Der Bauer in der deutschen Vergangenheit, page 67.

or the lines,

»Er kan vertreiben alles leyd,
Er kan erwecken Lieb und Frewd;
Niemand will Er bekümmern,
Er macht das antlitz schimmeren.«

and especially the passage,

»Ist Bacchus nicht ein wunder Got?
Die Blaichen kan er färben Roht,
Die alten macht er oft, ja auch die Lamén springen,
Geist und hertz kan er auch in die verzagte bringen,
Den schwachen gibt Er stárck und muht
Den Armen gibt Er gelt und gut,
Die stummen macht Er mutteren
Die Redner macht Er stuttern.«

Weckherlin's lyrics are, however, more than the mere faithful reproduction of the spirit of a folk drinking song. His artistic purpose is evident here as elsewhere. He has widened the scope of the song and satisfied at the same time that love of contrast and parallelism which appears at every step through these eclogues by alternating the wine song stanzas sung by the men with stanzas in praise of love sung by the nymphs. Through this device he has made his poem more universal in its appeal and yet no less »volkstümlich«. His choruses may perhaps in this respect be regarded as a »Streitgedicht« between love and wine analogous to the »Streitgedichte« between water and wine which formed a not uncommon type of »Volkslied«¹⁷. Often in the popular songs of the period, the praise of »Wine, woman and song« is combined in one as in No. III of »Musicalisch Kurtzweil Durch Erasmus Widmannum« (Nürnberg 1611) or No. XII of »Venus Krantzlein« (Wittenberg 1609) or No. I of »Musicalische Fröligkeit Durch Melchior Franken« (Coburg 1610), in which one stanza is devoted to the charms of each¹⁸.

Weckherlin's work, as has been indicated before, shows a balance and a skill in construction and arrangement which is little short of marvellous. Constant antitheses and strong contrasts are used in the fourth eclogue. »Der edle Rebensaft« with »der Lieb eigenschafft«; »durch wunder reich und süße kraft«

¹⁷ See Erck und Böhme: Deutscher Liederhort, Nos. 1074—1077.

¹⁸ Hoffman von Fallersleben: Die deutschen Gesellschaftslieder des 16. und 17. Jahrhunderts, Vol. I, page 282; Vol. I, page 287 and Vol. II, page 234, respectively.

and »mit übernatürlicher krafft«; lieblicher frewd« and »frölicher Lieb«; »der Got Bacchus« and »Cupido«; »süß-starcke brunst« and »göttlich-süße brunst«; »diesen rohten Wein« and »rohten Lefzen«; and especially in the last two stanzas:

»Die Blaichen kan Er färben Roht,
Die alten macht Er oft, ja auch die Lamen springen,
Geist und hertz kan Er auch in die verzagte bringen,
Den schwachen gibt Er stärc und muht
Den Armen gibt Er gelt und gut,
Die stummen macht Er mutteren
Die Redner macht Er stuttern.«

And

»Ist Amor nicht der gröste Got,
Er kan beleben die schon Tod,
Durch ihn kan Alt und Jung, Reich und Arm frölich singen.
Zwei hertzen in ein brust kan Er (hertz-zwinger) bringen.
Wo Lieb, da ist verstand und muht,
Und Lieb ist über gold und gut:
Die Alten sich verjünger
Wan sie die Mädlein fingeren.«

VIII. VON DEM WINTER.

The fifth eclogue, »Von dem Winter«, is the most perfect of the eclogues in point of construction. The scene of action is »in dieser Hölin frey von kaltem Wind und Schnee«, which would make a truly pastoral setting, yet the whole atmosphere of the poem is rather that of a »Rockenstube«. The two pairs of lovers, Filodor and Myrta, Florido and Marina, engage in singing the praises of winter. The first two declare their preference for winter, while the two latter desire warmer weather, but sing to while away the time of cold. In a sense they divide into actual champions of heat and cold, winter and summer, although they assume nowhere a belligerent attitude toward one another. Extended comparisons and similes are used throughout, winter being especially praised for the rest it affords after toil and for the propitiousness of its wider leisure for love. This latter theme forms the central thought of the poem.

This eclogue has no close parallel in the range of classical or Renaissance pastoral poetry. Its nearest prototype is in the »Volkslied« or perhaps better »Volksspiel« which was frequent in German literature, the »Streit oder Kampfgespräch zwischen Sommer und Winter«. This type of poem has its roots far back in Germanic mythology in the custom of »Winter austragen« which Jacob Grimm describes thus¹: — »Ein verummter Sommer und Winter, jener in Epheu oder Singrün, dieser in Stroh oder Moos gekleidet, treten auf und kämpfen solange miteinander, bis der Sommer siegt. Dann wird dem zu Boden geworfnen Winter seine Hülle abgerissen, zerstreut, und ein sommerlicher Kranz oder Zweig umhergetragen. Hier ist also wieder die uralte Idee eines Kriegs oder Streits zwischen beiden Jahrgewalten, aus dem der Sommer siegreich hervorgeht, in dem der Winter unterliegt: das Volk gibt gleichsam den zuschauenden Chorus ab und bricht in den Preis des Ueberwinders aus.

Die eben geschilderte Sitte lebt hauptsächlich in Gegenden des mittleren Rheins, jenseits in der Pfalz, diesseits zwischen Neckar und Main, im Odenwald. Aus den gesungenen Liedern teile ich bloß die beziehungsvollen Stellen mit:

trarira, der Sommer der ist da;
wir wollen hinaus in garten
und wollen des Sommers warten.
wir wollen hinter die hecken
und wollen den Sommer wecken.
der Winter hats verloren,
der Winter liegt gefangen,
und wer nicht dazu kommt
den schlagen wir mit stangen« usw.

Solche Gesänge sind sicher durch lange Jahrhunderte gegangen; . . . alles ist ganz heidnisch gedacht und gefaßt.« »In Süddeutschland, Schwaben, Schweiz, Bayern, Oestereich, Steier sind die Gesänge noch länger und förmlicher, doch die Sitte selbst weniger naiv und lebendig«².

The debate, »conflictus«, or »streitgedicht« is common enough in mediaeval literature in general. It takes many forms. There is not only a »Conflictus Veris et Hiemis« but by its side a »Rosae Lilique Certamen«. There is »Das Lied vom Buchsbaum und vom Felbinger«, »Wettstreit des Kukuks mit der Nachtigall«

¹ Jacob Grimm: Deutsche Mythologie 1876, Vol. II, page 637.

² Ibid., page 641.

and a »Streit des Sommers und des Winters«. Hans Sachs has written »Ein gesprech zwischen dem Somer und dem Winter«, »Ein kampfgesprech zwischen wasser und wein«. »Ein kampfgesprech zwischen Gesundheit und Krankheit«, »Das Alter mit dem Jugend«, etc. The debate between summer and winter came to be a thoroughly definite type in Germanic literature. The earliest example is the »Conflictus Veris et Hiemis«³, a Latin poem dating from the eighth century and usually ascribed to Alcuin, but undoubtedly written by some member of the little circle of Latin poets at the court of Charlemagne. The poem is a debate between the rival seasons and ends with the discomfiture of winter.

A Flemish poem of the fourteenth or fifteenth century, »Een abel spel van den winter ende van den somer«⁴, treats the matter from a different angle. Hofmann von Fallersleben who has edited this says: — »Bei ihm (dem Dichter) ist die Grund-idee: Sieg des Sommers und Niederlage des Winters, durch eine modernere, aus der Naturnotwendigkeit abgeleitete, ganz verdrängt: Winter und Sommer müssen einmal sein, so hat es der liebe Gott eingerichtet. Auch hat der Dichter ein Element hineingebracht, welches dem deutschen Kampfe der Jahrzeiten ganz fremd ist, er läßt beide Kämpfer besonders wegen der Liebe streiten: jeder behauptet, daß unter seiner Herrschaft am meisten Liebe gepflegt werde.« The characters of this little play include not only Summer and Winter, but their respective champions and Venus, the judge, eight in all. After all have advanced their arguments and are about to come to blows, the goddess decides as follows:

»So ne seldi voort ane nemmermeer kiven
ende ewelijc ghebroeders sijn.
god die ghemaect heeft water ende wijn
ende alt dat men ter werelt vint,
hi heeft ghemaect dat firmament
ende seven planeten daer ane gheset
ende daertoe twaelf teken met:
dese hebbent al in haer behout,
si makent heet, si makent cout,
dese doet winter ende somer wesen,

³ This poem is given in *Poetae Latini Aevi Carolini*, ed. Dümmler, Berlin 1881. Vol. I, page 270.

⁴ *Horae Belgicae* 1836, Part VI, No. 8.

als ons die astronimen lesen,
deen es cout die ander heet,
nemmermeer dat stille en steet;
het moet winter of somer sijn,
sometijt dat hete sonneschijn,
sometijt den haghel ende couden sne;
dit en sal vergaen nemmerme,
so langhe als die werelt sal duren
sal elc werken na sijn nature:
wand god hevet also gheset,
werde enich van beiden belet,
somer of winter dierghelijc,
al dat es op eertrijc
soude vervaren ende vergaen,
bleve die tijt al stille staen,
d eenen mach sonder d ander niet wesen.«

German »Volkslieder« dealing with this same »Streit des Winters und Sommers« may be found from the sixteenth to the nineteenth century in many sections of Germany. The poem is usually a dialogue, consisting of verses sung alternately by summer and winter. One given by Liliencron in his »Deutsches Leben im Volkslied um 1530« may be taken as an illustration of the type. Each verse in the poem ends with the refrain,

»Alle ir herren mein,
Der Sommer (Winter) ist fein!«

The poem is in general very conventional, each season describing its own qualities in a characteristic line. In verse 3, Summer says: »zu meinen zeiten da wechst der wein«, to which Winter replies in the following verse, »Ein frischen schnee wil ich dir bringen«. In verse 12 Winter says: »zu meinen zeiten werden die felder weiß«, which provokes from Summer the obvious answer in the following stanza, »zu meinen zeiten werden die felder grün«. In verse 15 Summer says, »zu meinen zeiten wechst laub und gras« and Winter, not to be outdone, replies in the next stanza, »zu meinen zeiten findt man manchen kühlen trunk«. In verse 19 Summer becomes a little more specific and perhaps less conventional,

»Mit rechen und mit gabeln
legt man das hew auf den wagen.«

The poem ends in the traditional way with the victory of Summer. Winter acknowledges himself beaten and sings

»Alle ir herren mein,
der Sommer ist fein!«

This material has been treated more than once by Hans Sachs. Among his »Kampfgespräche« is one conforming to the usual type, »Ein gesprech zwischen dem Somer und dem Winter«, which bears the date of July 9, 1538. The time of action is St. Matthew's Day, Sept. 21st. Spring appears, a handsome youth resembling Bacchus. He wears a chaplet of roses, lilies and violets upon his head and he has a girdle composed of grapes and all kinds of fruits. At the same time comes Winter, like Saturn in appearance, »ein langer, grewlich ungestalter, eyssgrawer, langpartet, uralter man, dünpacket, dürr und mager, bleich, saurauget und hager, mit beltz und filtz warm angelegt, beyd hend in busen het gesteckt, zottet und zapffet aller gsält«.

Winter speaks: — »Hör, Sommer, nun mach dich darvon! Dein zeyt ist auß: Laß mich einschleichen!« Summer replies that Winter is »ein feind gantz aller creatur auff erden, lufft, und in dem wasser«, who destroys and consumes all that Spring has stored up: — wine, grain, fruit and food for mankind. To this Winter rejoins, »Das erdtrich haben muß sein rhu«. Arguments are advanced alternately by the two. Summer is a well of life for birds and many living creatures which Winter slays. On the other hand, Summer produces vermin, baleful insects, spiders, frogs, grasshoppers, snakes, toads and adders which Winter drives away. Summer brings flowers, grass and bird-song while his opponent is accompanied by the howl of wolves, frost, ice, snow, penetrating wind and bitter cold. Winter calls attention to the pleasures he brings »von süßem most«, the joys of bird catching and the delights of St. Martin's Day. Then the note of love is sounded. Summer brings rest, joy, pleasure, »Brunnengehen«, all outdoor sports and dances. In this domain too, Winter claims the palm as »die frölichste zeit«. Then all gather about the fire and roast apples and pears.

»Zu nacht mit bulen und hofiern
Mayd und knecht gehn ind rocken-stubn.«

Many other arguments are presented by the two contestants. Finally comes »Der beschluß«, lines 262 to end, which is not dissimilar to the conclusion reached in the »Abel spel« previously quoted.

»Mit dem der Sumer trawriglich
 Zu des garten pforten auß-schlich,
 Nach dem außtrat die somer-wunn.
 Zu rast gieng auch die glantzend sunn.
 Der Winter in frostiger wat,
 Durch die pforten in garten trat,
 Den er ring- und kreutzweiß durchschleich
 Von stund an wurden fal und bleich
 Die bletter, filen, von den bawmen.
 Nach dem thet ich auch eylends raumen
 Den garten und mein sommerhauß.
 Gedacht: Ach Gott, wie uberauß
 Wol hast geordnet alle ding!
 Was yegliche zeyt nemb und bring,
 Glentz, somer, herbst, und auch der winter
 Ein zeit tringt die ander hin-hinter
 Und bringt ein yede zeyt ir guts,
 Gantz menschlichem geschlecht zu nutz,
 Das durch dein hand gespeyset werd
 All lebend creatur auff erdt,
 Wie David sagt in psalmen weiß,
 Auff das dein glori, lob und preiß
 Durch aller creatur auffwachs,
 Hie und dort ewig, wünscht Hans Sachs.«

Another poem by Hans Sachs, »Ain schöner perck-rayen von Sumer und Winter« writen May 21, 1565, takes place on »Sant Michahels Tag« and includes the arguments between »der grim Winter« and »der wunicliche Sumer«. The poem concludes much like the preceding one.

»Zuhant von reiff und winden
 Wurt laub und gras ganz fal,
 Der Sumer thet verschwinden,
 Lies ain cleglichen hal.
 Also got alle zeite
 Auf erd verordnen thuet
 Durch sein gotlich weishēite
 Dem menschen als zu guet,
 Das wir auf erden leben,
 Mit speis und tranck uns ner.
 Des sol wir got hin-geben
 Lob, danck, preis, rumb und eer.«

This reminds one of Weckherlin's lines,

»So soll der Winter doch nicht sein ohn lob und lohn,
 Der, als der Sommer selbs, dan labet und dan plaget.«

In fact a striking similarity in the moral of the whole is evident between the Flemish play, Hans Sachs' work and Weck-

herlin. In all four poems quoted the truth is recognized that the balance of the seasons must be preserved and the poems end with the harmonious preservation of the natural order, rather than with the sudden defeat of the tyrant Winter. Perhaps an explanation of this may be found in the fact that these four are truly »Winterlieder« while the other folksongs are staged at the beginning of spring and not at the end of autumn or summer. Grimm has called attention to the gradual evolution of the definite consciousness of four seasons in the Germanic mind. In all these poems discussed previous to Weckherlin only two seasons are represented, Winter and Summer, a season partaking at times of the characteristics of Spring, then of Summer and occasionally of the early autumn. This statement needs a little qualification. In Hans Sachs' poem, the four seasons are indeed enumerated »Glentz, somer, herbst, und auch der winter«, yet except for this brief mention, they are not distinguished. In Weckherlin's eclogue there is on the contrary the most careful differentiation and characterization of the four:

»Der Sommer dringet an, eh kaum der lantz dahin,
Den Sommer will der Herbst nicht lang verziehen lassen,
Der winter ist des herbsts verdrüsslicher gewin,
Als ob einander sie zu tödten müsten hassen.«

Winter and Summer do not appear in Weckherlin's eclogue as persons taking part in the dialogue but their claims are represented by champions of heat and cold, just as in the Flemish play, where additional witnesses aided the two arch enemies.

Weckherlin's eclogue is designated perhaps purposely not as a »Streit gedicht« but as a »Lob lied ohn allen streit«. The greatest similarity in subject matter exists between Weckherlin's poem and the Flemish folk drama, since both base the claims of the seasons to distinction on the impetus which each gives to love. There can, of course, be no question of borrowing between these two, but there seems to be no doubt that Weckherlin in his fifth eclogue has made a skillful adaptation of the »Streit zwischen Sommer und Winter«, material which existed in oral tradition as well as in more permanent literary form.

IX. THE INFLUENCE OF BELLEAU.

Reference has already been made to the fact that Weckherlin's eclogues owe little or nothing to foreign influence with perhaps one exception. That exception is Remi Belleau, a member of the French Pléiade and author of »La Bergerie«. It has been said that »the birth-hour of the Pastoral is also the birth-hour of a new interpretation of nature«¹. In the field of the French pastoral, Belleau has done most to extend the appreciation of nature. His pastorals published in 1572 are composed of a loose structure of prose narration and description which forms the setting for lyrics and eclogues on a variety of subjects and in a variety of metres. The construction of the whole is such as to allow the introduction of dedicatory poems, elegies, epithalamia, hymns for peace, triumphal chants and Biblical paraphrases as well as the nature descriptions which are for the moment our chief concern. These last parallel to a remarkable extent the descriptions in Weckherlin, if indeed they have not helped to furnish their inspiration.

In Weckherlin's second eclogue Filodor says:

»Myrta, diser ort und schöne fröling zeit
Berufen uns zugleich, daß wir mit liebem streit
Des Lentzen Lieblichkeit, weil ihrer wir genießen,
Mit einem lobgesang hie danckbarlich aussgießen.«

and in like fashion, in the first poem of Belleau's »La Première Journée de la Bergerie«, the shepherd Bellot begins,

»L'amoureuse saison à chanter nous convie,
Puis de chanter à toi j'ai de longtemps envie«².

and he continues thus:

»Voy ces prez non foulez d'autres piés que des Dieux
Faunes et Chevre-piez, hôtes de ces beaux lieux:
Voy le tendre bourgeon qui s'enfle et qui découvre,
S'esbourrant peu à peu, une gemme qui s'ouvre
D'un oeil à demi-clos: voy les arbres pousser,
Voy les boutons éclos en poignant s'avancer,
Au bord de ce ruisseau voy ces deux colombelles

¹ F. W. Moorman: William Browne, His Britannia's Pastorals and the Pastoral Poetry of the Elizabethan Age 1897.

² Remy Belleau: Oeuvres Poétiques, ed. by Ch. Marty-Laveaux 1878, Vol. I, page 186.

Qui sont bec contre bec, et tremoussant les ailes
Se baisent tour à tour, et vont faisant l'amour,
C'est presage certain de voir quel que beau jour:
Voy l'email bigarré de ces fleurs nouvelletes,
Encore non touché des pillardes avettes:
Escoute parmi l'air les petites oisillons«.

In the two poems, »Avril« and »May«, the same imagery is found in great part which Weckherlin uses to describe his springtime landscape. In the former, the swallows, the hawthorne, the eglantine, the thyme, violet, lily, rose, the silvery-voiced nightingale are mentioned. Then comes the passage, »Cette description du mois d'Avril, invita un Berger de la compagnie à chanter les louanges du mois de May, advertissant un sien amy d'avoir souvenance de ses amours, en si gaye et si belle saison, disant³).

May.

»Pendant que les Arondelettes
De leurs gorges mignardelettes
Rappellent le plus beau de l'an,
Et que pour leurs petits façonnent
Une cuvette, qu'ils maçonnent
De leur petit bec artizan.«

Weckherlin describes the swallows in these four lines:

»Die Schwalb gleich als ein pfeil schnell ob dem fluß herflieget,
Und widrumb sich zu ruck in ihr gebäw verfüget,
Welches sie bawet selbs so artlich, starck und dicht
Daß des Bawmeisters kunst es kont verbessern nicht.«

Belleau mentions further in his poem, »May«, »la vigne tendrette«, »le raisin verdissant«, »la voix argentine du Rossignol«, »l'Avette mesnagere«, »les tourterelles«, »les pigeons et les colombelles«. The rhyme of Belleau, »Arondelettes, mignardelettes« may be compared to Weckherlin's frequent use of diminutives as rhyme-words in the lyric part of his eclogues.

The third eclogue of Weckherlin bears even closer resemblance to Belleau's description of summer. A bit of prose introduces the poem⁴: — »De ceste terrace j'entre en une grande salle tapissee d'une tapisserie desia ancienne, mais des mieux tissues qui se trouve à mon opinion. C'estoyent des moissonneurs en chemise, qui scioyent du blé aux plus grandes chaleurs du jour, et des

³ Ibid., Vol. I, page 203.

⁴ Ibid., Vol. I, page 206.

faucheurs dedans des prez, un berger et une bergere qui se faisoient l'amour. Et pour mieux vous peindre l'effet de leur travail, je vous diray quelques vers qui estoient tissus sur les bords de ceste tapisserie. Ils commençoient ainsi.

L'Esté.

»Tout estoit en chaleur, et la flamme étheree
Fendoit le sein beant de la terre alteree.«

These two lines correspond to the thought in the first six lines of »Von dem Summer«.

»Das himmelische Liecht mit seinen klaren strahlen,
Die alle feuchtigkeit dem Luft und Erdreich stahlen,
Hat dises Erdreich schon erhitzt durch und durch,
Daß es sich spaltend selbs in manche fremde furch
(Zwar mit Frucht überall beschönet und gekrönet)
Von übergroßer hitz und durst hin und her gönet.«

To the line, »Les fruits dessus la branche à l'envy jaunissoient«, a longer passage in Weckherlin's poem is parallel, beginning »Das Obs hieng lieblich noch an seiner Muter brust«, etc.

The description of the grain fields,

»Et les espis barbus aux champs se herissoient
En bataillons crestez, qui de face gentille
Monstroyent leur flancs dorez aux dents de la faucille«

is like Weckherlin's lines,

»Dort stehet in dem feld in blaiçh und gelber farb,
Gleich einem Lantzen-Heer manch zitterende Garb,«

although he carries the figure much further,

»L'un coupe, l'autre engerbe, et l'épiant glenneur
Va tallonnant les pas du courbe moissonneur,
Pour ammasser l'épy, qui de ses mains suantes
Se desrobe, en trompant les faucilles mordantes:«

reminds on of

»Da thut man es schon schneiden,
Dort garbet man es auf, und bindet es mit weyden.«

Belleau says,

»La cigalle chantoit, les coulantes rivières
Invitoient les bergers comme d'humbles prières
Et de murmure doux, à se baigner dans l'eau.«

while Weckherlin mentions the whole choir of summer,

»Die Wesp, Hurnuß und Bihn, mehr die Heyschreck und Grillen
Mit saußendem Gethöß den heißen luft erfüllen«

and continues

»Es ist so schwüllig heiß, daß leichtlich arm und reich
Ohn Kleyder konten sein einander nackent gleich:
Auch schwimmen in dem fluß die Hürten nach den fischen,
(Die für sie zu geschwind) und sich nach lust erfrischen.«

which finds a parallel in the lines quoted above and in these:

»L'air estoit si serain, et al flamme doree
Du Soleil radieux tellement temperee,
Qu'elle sembloit se plaie à voir és clairs ruisseaux
La pastourelle nüe, et nuds les pastoureux.«

and these,

»Pour oublier son mal il pourchasse une suite
De poisson plus petit, qui se sauve à la fuitte
Avec le fil de l'eau, en ondoyans scadrans,
Puis le va poursuivant à petits pas larrons.«

The description of the shepherd Bellot is given thus by the French poet:

»Lors que Bellot sentant une chaleur esprise
Jusques dedans ses os, tant pour l'ardeur du jour,
Que pour l'autre chaleur qui provient de l'amour,
Decouvre son beau corps, et dedans l'eau clairette
Se met pour appaiser ceste flamme segrette:
Il boit, pour essayer s'en buvant, cette ardeur
Se pourroit allenter qui luy seche le coeur«

and the plight of Corydon in Weckherlin's eclogue is very similar,

»Damahls auch Corydon, der nu zugleich empfindet
Des Tags und der Lieb hitz (doch mehr mit lieb entzündet
Dan von der Sonnen brunst) kam zu dem kühlen Ort«

— — — — —
Da sich nu Corydon, von der hitz ungemach
Zufreyhen, nackend auch verfüget in den bach,
Sah er bald — — — — —
Sein Liebste Cloris sich gantz in das Wasser ducken.«

The description of their meeting and of the charms of Chloris, beginning »O Englisch schöner Leib! O frische Gilg und Rosen!« is very similar to the description of Belleau's heroine, Catin. Then follows in Weckherlin's eclogue the alternate song in which Corydon and Cloris give expression to their love. The concluding lines of the eclogue, spoken by Lucidor,

»Hiemit gehorsamend der kühlen abend-stund
 Beschlossen (küssend) sie das ein des andern mund,
 Und zugleich ihr gesang: sie küssen so geflissen
 Als ob einander sie nicht genugsam konten küssen.
 Doch endlich schaiden sie (dieweil es ja sein muß)
 Mit hofnung und verspruch zu lindern den verdruß
 Des schaidens, sich so oft als möglich zu enttrüben,
 Und sich beständiglich und ewiglich zu lieben.«

are perhaps only an echo of Belleau's

»Ils se baisent cent fois: puis l'ombre de la nuit
 Jaloux de leur plaisir, de si pres les poursuit
 Qu'il les chasse tous deux de ces douces allarmes,
 Ne se disant adieu sans soupirs et sans larmes.«

The fourth eclogue, »Von der Herbst zeit«, too treats a situation and scene which is well described in Belleau's »La Première Journée de la Bergerie«. It is introduced by a few lines in prose ⁵: — »Dedans l'autre pan, c'estoit un temps d'Automne, où estoyent les vendangeurs les mieux representez que je vey onques: et pour vous peindre au vif leur plaisant exercice, et l'amour rustic de l'un de ces vendangeurs et d'une vendangeuse, je vous en diray quelques vers qui sont tissus contre le ventre d'une grande cuve dedans cette tapisserie. . . . Ils se commencent ainsi.

Vendangeurs. L'Amour Rustique.

»C'estoit en la saison que la troupe rustique
 S'appreste pour-couper de ceste plante unique,
 De ce rameau sacré le raisin pourprissant,
 C'estoit en la saison que le fruit jaunissant,
 Laisse veufue sa branche, et le souillart Autonne
 Fait écumer les bords de la vineuse tonne.«

Weckherlin says, in lines which are quite similar,

»Der Weinstock, dessen frucht ist aller herten kraft,
 Mit trauben weiß und schwartz gantz reif war wol gezieret;
 Und das Volk sehnend sich, den edlen Rebensafft,
 Zusamblen, als davon schon Weinreich, jubiliert.«

Belleau describes the preparations for vintaging thus:

»Un chacun travailloit, l'un apres le pressoir,
 L'autre à bien estouper le ventre à l'entonnoir,
 Et d'un fil empoissé avec un peu d'estoupes
 Calfeutrer les boudons: les uns lavoient les coupes
 Et rinsoient les barils, autres sur leurs genoux

⁵ Ibid., Vol. I, page 228.

Aguisoient des faucets pour percer les vins doux,
 Et piquottans leurs flancs d'une adresse fort gaye
 En trois tours de foret faisoient saigner la playe,
 Puis à bouillons fumeux le faisoient doisiller
 Louche dedans la tasse, et tombant petiller.
 Les autres plus gaillars sur les grapes nouvelles
 A deux piez s'affoudroyent jusques sous les aisselles,
 Les uns serroyent le marc, les autres pressuroient,
 Les uns pour vendanger sur la pierre émuoyent
 Le petit bec crochu de leurs mousses serpettes,
 Les uns trempoient l'osier, les autres leurs tinettes,
 Leurs hottes, leur estrain dedans les clairs ruisseaux.
 Autres alloient raclant les costes des vaisseaux
 De gravelle émaillee, et de mousse couvertes,
 Les autres leur serroyent les levres entrouvertes,
 D'un cercle de peuplier, cordonné d'osiers francs,
 Puis à coups de maillet leur rebatoient les flancs.»

while Weckherlin's description is also quite detailed and thoroughly characteristic with its suggestion of action.

»Mit strachen dick und schwer, mit weyd und bürcken rund,
 Die küeffer höbend auf die klüpfel hoch, sich finden
 Mit maaß, mit müh, mit macht starck umb und umb zur stund
 Die Büten, Züber, Faß und herbst-geschirr zubinden.
 Auch in den Keltern schon, die nun in gutem stand,
 Mit sanft und frischem luft durchwehet, offen stehen,
 Kan man den Kelter-baum, die wind-stang, Schraub, wein-stand,
 Die Bracken, Düelen, Büet, und alles sauber sehen.
 Alt und jung, Man und Fraw, der Leser großer hauf,
 Indem die häplein sie zu wetzen sich bemühen,
 Mit kübeln, körblein, zain und butten warten auf
 Nach dem früh-stück nu mehr zu lesen auß zu ziehen.

— — — — —
 Folgend den Pfeifern nach mit frewden kommen sie
 Bald in den Weinberg hin, da lassen sie ihr wesen,
 Und fangen alßbald an mit angenehmer müh
 Fein ordenlich zugleich die Trauben abzulesen.»

Belleau's later description is effective and vivid.

»Les uns buvoient aux bords de la fumante gueule
 Des cuves au gran ventre, autres tournoyent la meule,
 Faisant craquer le grain et pleurer le raisin,
 Puis sous l'arbre avallé un grand torrent de vin
 Rouloït dedans la met, et d'une force estrange
 Faisoyent geindre le bois, et pleuvoir la vendange.»

and Weckherlin's is no less so: —

»Hie krachet der Herbst-karch, under dem vollen faß,
 Da mit getrettnem safft die leut die büten fillen;

Dort lasset man schon ab, da man auß dem vorlaß
Erfrischet mit dem most den mund und den muhtwillen.
Hie tragen andre schon die Tröber in die Tret
(Die newlich an dem stock man lachen sah und scheinen)
Da man sie zwinget dan, gleichsamb auf dem Todbeth,
Mit allem Safft und Krafft ihr letztes auß zu weinen.«

Belleau continues in regard to the disposition of the new wine,

»Autres à dos panché entonnoient à plein seau
La bouillante liqueur de ce vin tout nouveau
Autres alloient criant de leur puissance toute
Qu'au pié des seps tortus on fist la mere-goute :
Et chancelant de piés, de teste et de genoux
S'envyroient seulement au fumet des vins doux.«

This last line especially resembles the concluding line of a similar description in Weckherlin: —

»Hie, daß man leichtlich mög die züber durch den schlauch
Außlehren in das faß, seind doch die keller offen:
Dort fillet man dem faß durch Trechter seinen bauch,
Vil werden von dem dampff, mehr von dem wein besoffen.«

It has been shown that Remi Belleau in his turn was greatly indebted for these pastoral descriptions to Longus' pastoral romance, »Daphnis and Chloe« ⁶, which attained great popularity in France in a translation by Amyot (1556), and was afterwards (1615) translated by Jungermann into German, where it increased greatly the vogue of the pastoral. This German translation of »Daphnis and Chloe« may of course have been Weckherlin's inspiration rather than Belleau's poem, but it hardly seems likely. The summer passage ⁷ occurs thus in »Daphnis and Chloe« (Daphnis and Chloe, The Shepherds Holidiaie, tr. into English by Angell Daye, 1587).

»Now was it in the decreasing time of the spring, and freshest Sommer perking in her gayest pride, made waye to her entrance, the flourishing growth of everie living thing, waxed prowde of their beeing. Nowe blossomed were the fruites on trees, and Ceres in her tillage, and Pomona in her orchardes, brethed in the freshest ayre their sweetest savours, Titan having wound hymselfe in the Crabbe, drew fast to the Lions cabbine, and whe-reby the season growing hoote, it seemed the Rivers and gra-

⁶ H. Wagner; R. Belleau und seine Werke 1890.

⁷ page 34.

vellie springes, placed in most coole and temperate shades, invited each youthfull gallant, to theyr sweete pleasing vaynes. Where unto Zephyrus gentlie busling thorowe the twigges of the loftie Pines his comfortable blastes, appeared by the pleasaunt murmure thereof to make a kynde of Musique, by means of which trilled sometymes downe before them the sweete smelling appels from the highest branches.

Phoebus sporting him selfe to glaunce through the thickest grooves uppon their naked shapes, made Daphnis (enflamed both by an inwarde love and heate of the present season) to visite the springs, where casting him selfe into a delicate River, one whyle would he chase the Swannes alofte, and an other whyle cast him selfe to the bottom, catching therewithall at the smoothe gliding fishes. Often would he gulpe into his entrayles a great quantitie of the coole water, and then swimme again washing and turning himselfe in the streame desirous to see if therewithall the hotte parching heate hee sustened, might anie ways bee cooled: but all invaine, for that the force thereof, by a farre more vehement furie, was inwardlye supported.«

The vintage scene from the autumn eclogue is likewise described in Daphnis and Chloe in the following words. »By this time had the harvest season ripned and caried in all the corne, and the vintage began a pace to bee brought in hand, Bacchus feasted in his glorie sate environed with the vines and the Bacchanals of the youthful god were now to be cellebrated. The people of Mitelene each where prepared their vessels fitte and meet for this season, some begining to have in a readiness their presses, others to wash their tunnes, some to make pots and panniers wherein to convey the grapes, others to sharpe their hookes, sheares and knives wherewith to cut downe the stalkes, this man prepared pestles to bruse the grapes, they again sealed hempe to be beaten wherewith to make cresset-light to continue burning for them, when the wine waxed readie for tunning. Daphnis and Chloe were not idle in these companies, who putting themselves also forwardes to the common labour, were of all sortes of the people generallie eche where liked and commended. Hee for his part, carted the grapes in the panyers, and trode them in the troughes, afterwardes also tunned the new wines, and gave himself with travell unto everie exercise. Shee likewise tricking herself neatlie, made sondrie things readie for the workemen,

dressed their meates, and prepared for them wines of the olde yeare passed, and mingled with milke, and whe shee had so done, then would she retourne againe to the vines; and from the branches that she might easelie attaine unto, cut down the grapes, for the vines of Vignenoble in Mitilene, doe al for the most part growe alowe, or at the least wise never to hie, or spreading to much on the trees, whereon the bonches pendent also are commonly so weightie and great, and spreading themselves therewith into such length and breadth, as that a childe of foure or five years olde, may almost reach unto them. And as the custom is in these Bacchanales, when the grapes are in this sort gathered in, they call from all places of their villages, their neighbours, as well men as women together to help in the vintage.»

From the passages quoted it may be seen that Weckherlin's eclogues where they make use of either source, follow Belleau rather than Belleau's model, the pastoral romance of »Daphnis and Chloe«. There is no instance in which material from »Daphnis and Chloe« not used by Belleau appears in Weckherlin. And, on the other hand, there are little turns of phrase common to Belleau and Weckherlin which are utterly lacking in »Daphnis and Chloe«. One of the most characteristic of these will serve for illustration of this point. Belleau says in his description of the vintage,

»Et chancelant de piés, de teste et de genoux,
S'envyroyent seulement au fumet des vins doux,«

a conceit which Weckherlin has varied but little in the line,

»Vil werden von dem dampff, mehr von dem wein besoffen.«

There can be no doubt that Weckherlin was acquainted with Belleau's work, as well as with that of the better-known Ronsard. Through the circumstances of his education and his life he was brought into close contact with the work of the French Pléiade. Fischer, in his edition of Weckherlin's poems, has taken occasion to point out many instances of indebtedness to Ronsard and Du Bellay, Malherbe and Marot, Jean Passerat and other French poets, and in at least one poem, No. 99, »Kuß«, he calls attention to the resemblance to Belleau. »Nach Remy Belleau, ed. Gouverneur II 134: chanson faite sur la demande d'un baiser. . . . Ronsard II 146 und Du Bellay 443 haben dasselbe Thema behandelt; Weckherlin folgt aber Belleau so genau, daß man außer diesem kein weiteres Vorbild anzunehmen

braucht«⁸. This lyric »Kuss«, according to Fischer, modelled after Belleau, also bears a marked resemblance to passages in Weckherlin's eclogues, a subject which will be treated elsewhere in this study

X. ENGLISH INFLUENCE IN THE ECLOGUES.

Weckherlin's six eclogues were published in 1648 and so at a comparatively late period in the poet's life. From this fact and from the circumstances and environment of the poet's life up to that time, one would naturally expect to find in them distinct traces of English influence. One would be led to this conclusion even more by a consideration of the fact that the pastoral style of poetry was cultivated assiduously in England from the appearance of Alexander Barclay's eclogues in 1514 (which were paraphrases of Mantuan), to Edmund Spenser's »Shepherd's Calender« (1579) and beyond, by such writers as Lodge, Sabie, Drayton, Wither, William Browne, etc.¹

English eclogues of this period were usually united in a cycle according to some common principle². Spenser's »Shepherd's Calender« is an illustration, although in this case the arrangement was purely external and had little or no relation to the content.

W. Bohm attributes the Eclogues of Weckherlin to English influence, rather than French, a conclusion which hardly seems to be justified by the facts of the case. His conclusions are based upon the most general resemblances and are apt to be misleading. He has compared Weckherlin's Eclogues with the Eclogues of Ronsard (as representing French influence) on the one hand and with contemporary English poets on the other and has thereby

⁸ Georg Rudolf Weckherlins Gedichte, hrsg. von Hermann Fischer, Vol. II, page 482, Note.

¹ H. Oskar Sommer: Erster Versuch über die Englische Hirtendichtung, page 27.

² Ibid., page 31.

reached the conclusion of English influence. »Wenngleich sich direkte Vorlagen nicht nachweisen lassen, so wird unsere Uebersicht doch klarlegen, wo wir die Anregung für die Schäferdichtungen zu suchen haben.«³ He cites »die höfische Tendenz der Schäferdichtungen Ronsards« as opposed to the simpler treatment of the pastoral in English literature. Mythological references, language filled with the most tasteless exaggerations and the most open flattery of princes are other distinguishing features of Ronsard's work.

»Dem gegenüber fehlt bei Weckherlin jede Spur von mythologischen Anspielungen und jede höfische Tendenz; die Sprache ist einfach und frei von groben Uebertreibungen. Was den Inhalt betrifft, so werden fast ausschließlich Liebesangelegenheiten der Schäfer behandelt. Zu Beginn der Eklogen finden wir bei Weckherlin wie auch in den englischen Dichtungen gleicher Gattung, z. B. bei Spenser, schöne Naturschilderungen, die wir bei Ronsard völlig vermissen«⁴.

This resemblance between Weckherlin and Spenser is in any case a very superficial and slight one. The purpose of their poems is utterly different. Those of Weckherlin lack that allegorical significance which furnishes the most interest to Spenser's work. These German eclogues are lacking in what might be called the conventional apparatus of the pastoral, the flocks of sheep and their faithful or unfaithful shepherds which are never lost sight of in »The Shepheard's Calender«. There is a continual strain in Spenser of »Revenons à nos moutons« in its most literal sense.

There are lovely bits of nature description in Spenser, such as in the March eclogue:

Willye: »The joyous time now nighest fast,
That shall alegge this bitter blast,
And slake the winter's sorow.«

Thomalin: »For winters wrath begins to quell,
And pleasant spring appeareth:
The grasse nowe ginnes to be refresht,
The swallowe peepes out of her nest,
And clowdie Welkin cleareth.«

Willye: »Seest not thilke same Hawthorne studie,
How bragly it beginnes to budde,

³ W. Bohm: Englands Einfluß auf Georg Rudolf Weckherlin 1893, page 28.

⁴ Ibid., page 30.

And utter his tender head?
 Flora now calleth forth eche flower,
 And birds make readie Maias bowre,
 That newe is upryst from bedde.«

or the well-known passage from April:

»Bring hether the Pincke and purple Cullambine,
 with Gelliflowres;
 Bring Coronations, and Sops in wine,
 worne of Paramoures:
 Strowe me the ground with Daffadowndillies,
 And Cowslips, and Kingcups, and loved Lillies:
 The pretie Pawnce,
 And the Chevisaunce,
 Shall match with the fayre flowre Delice.«

or the lines from May:

»thilke same season, when all is ycladd
 With pleasaunce; the ground with grasse, the Wods
 With greene leaves, the bushes with blooming Buds.
 Yongthes folke now flocken in everywhere,
 To gather May buskets and smelling brere;
 And home they hasten the postes to dight,
 And all the Kirke pillours eare day-light,
 With Hawthorne buds, and sweet Eglantine,
 And girlonds of roses, and Sops in wine.«

or from June:

»The simple ayre, the gentle, warbling wynde,
 So calme, so coole, as nowhere else I fynde;
 The grassye ground with daintye Daysies dight,
 The Bramble bush, where Byrds of every kynde
 To the waters fall their tunes attemper right.«

Yet none of these passages bear any noticeable resemblance to Weckherlin's eclogues and moreover the passages quoted all give Spenser's description of just one season, Spring, the favorite time of poets. The picture of other months and seasons is less sympathetic. The »cruell scorching heate« of July, the »blustering blast« of September and above all »sadde Winter«, (Nov.) »that blowes the balefull breath« (Dec.) are touched with no loving hand. The same is true of Barnabe Googe and of other Elizabethan writers of eclogues. The only season considered worthy of description is the Spring.

»Behold: how spryng revyves agayn,
 that winter late had slayne,
 Behold: the plesaunt Hylles adournd,
 with divers colours fayre,

Geve care to Scillas lusty songes,
 rejoyssynge in the ayr.
 What pleasure canst thou more desyre,
 then here is for to se:
 Thy lusty yewes, with many a lam,
 Lo: whear they wayt on the«⁵.

But there is no point of contact between this and Weckherlin's second eclogue, »Von der frülingszeit«. Weckherlin seems to have owed no part of the inspiration of his eclogue to Elizabethan pastorals, save perhaps to the »Shepherd's Calender«, the most obvious external resemblance, the fact that both poets have used the year as a framework for their poems, and even this debt is highly problematical. L. E. Kastner says of Weckherlin's literary models⁶: — »The fact is that Weckherlin, in spite of his prolonged sojourn in England, owes comparatively little to English literature. He was essentially a follower of the Pléiade, just as Opitz was; although no inconsiderable number of his poems are translation or paraphrases of complete poems of Ronsard or of his associates, he preferred to borrow single strophes or to weave in passages or single lines from one or more French models in the poetic canvas after the manner of his master Opitz, as Picard has shown, to whose researches, utilized by Fischer, very little has been added subsequently as regards the French sources.«

XI. COMPARISON WITH THOMSON'S »SEASONS«.

Parallels have already been indicated between nature descriptions in Weckherlin's eclogues and the same elsewhere in literary form. Resemblances appear between his work and Thomson's »Seasons« which are interesting and perhaps to be expected from the common scope of the subject. Thomson's work might be called an »idyl of still life«; the careful strokes

⁵ Barnabe Googe: Egloga Sexta.)

⁶ L. E. Kastner: George Rudolf Weckherlin's Models, Modern Language Notes, July 1915, Vol. X, No. 3, pages 366—372.

of his brush depict the broad outlines of the landscape with animate objects only here and there, while Weckherlin's background exists for the sake of the lovers who move before it. Weckherlin's work seems the more direct and human of the two, while it cannot boast of so much richness of detail.

Thomson describes the flowers of spring with lines beginning ¹,

»See where the winding vale its lavish stores
Irriguous, spreads.«

There are lines such as:

»Nor is the mead unworthy of thy foot,
Full of fresh verdure, and unnumbered flowers,
The negligence of nature, wide and wild«

and the long catalogue of flowers ²:

»And in yon mingled wilderness of flowers,
Fair-handed Spring unbosoms every grace:
Throws out the snowdrop and the crocus first,
The daisy, primrose, violet darkly blue,
And polyanthus of unnumbered dyes,
The yellow wall-flower, stained with iron brown,
And lavish stock that scents the garden round.
From the soft wing of vernal breezes shed,
Anemones; auriculas, enriched
With shining meal o'er all their velvet leaves;
And full ranunculus, of glowing red.
Then comes the tulip race, where beauty plays
Her idle freaks: from family diffused
To family, as flies the father dust,
The varied colours run; and while they break
On the charmed eye, the exulting florist marks,
With secret pride, the wonders of his hand.
No gradual bloom is wanting; from the bud,
First-born of Spring, to Summer's musky tribes:
Nor hyacinths, of purest virgin-white,
Low-bent and blushing inward; nor jonquils,
Of potent fragrance; nor narcissus fair,
Nor broad carnations; nor gay-spotted pinks;
Nor, showered from every bush, the damask-rose.
Infinite numbers, delicacies, smells,
With hues on hues expression cannot paint,
The breath of nature, and her endless bloom.«

which treat the matter at greater length than Weckherlin has done, yet hardly more sympathetically.

¹ Spring, lines 443 ff.

² Spring, lines 528 ff.

The flora differs of course from that of Weckherlin in many cases and shows often a more cultivated beauty. Poetic feeling is evident as well as careful observation, although no more so than in Weckherlin's passage from »Von der frühlingszeit«,

»Zerstrewet hin und her mehr schöne blumen lachen
Uns an, und zwitzern recht, als ob durch ihren schein,
Den Sternen gleich, die erd nu solt ein himmel sein.«

The birds described by the two poets are not in all cases the same. Thomson's species are as follows:

»Up springs the lark,
Shrill-voiced and loud, the messenger of morn«³.

»The thrush
And woodlark, o'er the kind-contending throng
Superior heard, run through the sweetest length
Of notes; when listening Philomela deigns
To let them joy, and purposes, in thought
Elate, to make her night excel their day.
The blackbird whistles from the thorny brake;
The mellow bullfinch answers from the grove:
Nor are the linnets, o'er the flowering furze
Poured out profusely, silent. Joined to these
Innumerable songsters, in the freshening shade
Of new-sprung leaves, their modulations mix
Mellifluous. The jay, the rook, the daw,
And each harsh pipe, discordant heard alone,
Aid the full concert: while the stock-dove breathes
A melancholy murmur through the whole«⁴.

Weckherlin has described the swallow's building of her nest and her flight over the river. Thomson's verses on nest-building seem intended to include all species although a few lines come very near to Weckherlin.

»Among the roots
Of hazel, pendent o'er the plaintive stream,
They frame the first foundation of their domes;
Dry sprigs of trees, in artful fabric laid,
And bound with clay together. Now 'tis nought
But restless hurry through the busy air,
Beat by unnumbered wings. The swallow sweeps
The slimy pool, to build his hanging house
Intent«⁵.

³ Spring, lines 590—1.

⁴ Spring, lines 598 ff.

⁵ Spring, lines 648 ff.

The following passage from Thomson's »Summer« is so much like a similar situation in »Von dem Summer« that it might almost be a free paraphrase from Weckherlin's description of the hay harvest.

»Now swarms the village o'er the jovial mead:
The rustic youth, brown with meridian toil,
Healthful and strong; full as the summer-rose
Blown by prevailing suns, the ruddy maid,
Half-naked, swelling on the sight, and all
Her kindled graces burning o'er her cheek.
Even stooping age is here; and infant hands
Trail the long rake, or with the fragrant load
O'ercharged, amid the kind oppression roll.
Wide flies the tedded grain; all in a row
Advancing broad, or wheeling round the field,
They spread the breathing harvest to the sun,
That throws refreshful round a rural smell;
Or, as they rake the green-appearing ground,
And drive the dusky wave along the mead,
The russet hay-cock rises thick behind,
In order gay: while, heard from dale to dale,
Waking the breeze, resounds the blended voice
Of happy labour, love, and social glee«⁶.

Thomson describes the midday heat in words which, like Weckherlin's, express the fierce glare of the sun.

»'Tis raging noon, and vertical, the sun
Darts on the head direct his forceful rays.
O'er heaven and earth, far as the ranging eye
Can sweep, a dazzling deluge reigns; and all
From pole to pole, is undistinguished blaze.
In vain the sight, dejected to the ground,
Stoops for relief; thence hot-ascending steams
And keen reflection pain. Deep to the root
Of vegetation parched, the cleaving fields
And slippery lawn an arid hue disclose«⁷.

Thomson includes too in his »Summer« the episode of a youth bathing in the stream to escape the heat (lines 1244 ff.). Upon this follows the slight idyl of Damon and Musidora which resembles in many respects the meeting of Corydon and Cloris in Weckherlin's »Von dem Summer«.

A picture of the grain harvest is made a characteristic feature of »Autumn« and not of »Summer« and although the vine

⁶ Summer, lines 352—370.

⁷ Summer, lines 432 ff.

has no place in the English landscape the poet's vision brings before him the vintage of southern lands.

»Turn we a moment fancy's rapid flight
To vigorous soils, and climes of fair extent;
Where, by the potent sun elated high,
The vineyard swells refulgent on the day.
Spreads o'er the vale, or up the mountain climbs
Profuse, and drinks amid the sunny rocks,
From cliff to cliff increased, the heightened blaze.
Low bend the weighty boughs. The clusters clear,
Half through the foliage seen, or ardent flame,
Or shine transparent; while perfection breathes,
White o'er the turgent film, the living dew.
As thus they brighten with exalted juice,
Touched into flavour by the mingling ray,
The rural youth and virgins of the field,
Each fond for each, to call the autumnal prime
Exulting rove, and speak the vintage nigh.
Then comes the crushing swain; the country floats,
And foams unbounded with the mashy flood;
That, by degrees fermented and refined,
Round the raised nations pours the cup of joy:
The claret smooth, red as the lip we press
In sparkling fancy, while we drain the bowl;
The mellow-tasted burgundy, and, quick
As is the wit it gives, the gay champagne«⁸.

A country dance⁹ at eve follows the arduous labors of the harvest in Thomson's poem:

»Thus they rejoice; nor think
That with to-morrow's sun, their annual toil
Begins again the never-ceasing round«¹⁰.

It may be seen, even from these few extracts, how typical was Weckherlin's material. James Thomson has been called »the great painter of Nature among the poets«¹¹. Weckherlin has treated the same subject in a more restricted field, he has supplied the human interest which the English poet's »Seasons lack, while avoiding the didactic tone and the wearisome detail of the latter. He has not attempted, like Thomson, to give an all-comprehending view of each season, but has supplied through

⁸ Autumn, lines 683 ff.

⁹ Autumn, lines 1220 ff.

¹⁰ Autumn, lines 1232—1234.

¹¹ A. Biese: The Development of the Feeling for Nature in the Middle Ages and Modern Times 1905, page 225.

well-chosen incidents the characteristic flavor of each. Weckherlin, though he remained unnoticed, has emphasized the beauties of nature in his work, published about three-quarters of a century before Thomson, who finally made the idyllic note in literature popular in both England and Germany.

XII. CONCLUSION.

These four eclogues by Weckherlin present themselves from two distinct points of view. While they are in great part original with him, they nevertheless illustrate the effect of concurring tendencies in his writing, notably, the influence of the French *Pléiade*, of older native German poets and above all of the natural scenery in which he grew up. One can almost tabulate these influences. The »Natureingang« to each eclogue is apparently from the point of view of literary reminiscence directly suggested by Belleau's »La Bergerie« and at the same time, as an expression of Weckherlin's native genius, it is a truthful picture of the rural life of Swabia. The lyrics show the same tendencies in the use of diminutives and of artificial rhyme-schemes as the conventional courtly lyric of this period in Germany. Weckherlin was not merely a follower, but a leader in this respect. Yet these poems unite to this a kinship with the folksong which lends them an additional charm. They represent, in some case, a type of folksong or »Streitgedicht« which is thoroughly »volkstümlich« in everything except, perhaps, form. The dissertation of Souvageol¹ has already pointed out the strong influence of Petrarch on the form of Weckherlin's poetry. These poems have little in common with the prevalent type of conventional eclogue except the name. Their effect upon the succeeding generation of German literature must be regarded as negligible, if not indeed entirely nonexistent. They occupy a little niche in one of the side-aisles of the nation's literature and are secure as well through their

¹ H. Souvageol: Petrarka in der deutschen Lyrik des 17. Jahrhunderts, Leipzig Diss., 1901.

very remoteness as through their quaint local color from the hostility of time and change. But it is on the other hand only just and fitting to recall and emphasize the fact that Weckherlin in his »Eclogues of the Seasons«, before the time of Thomson and Brockes, gave a truthful and adequate presentation of Nature.

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